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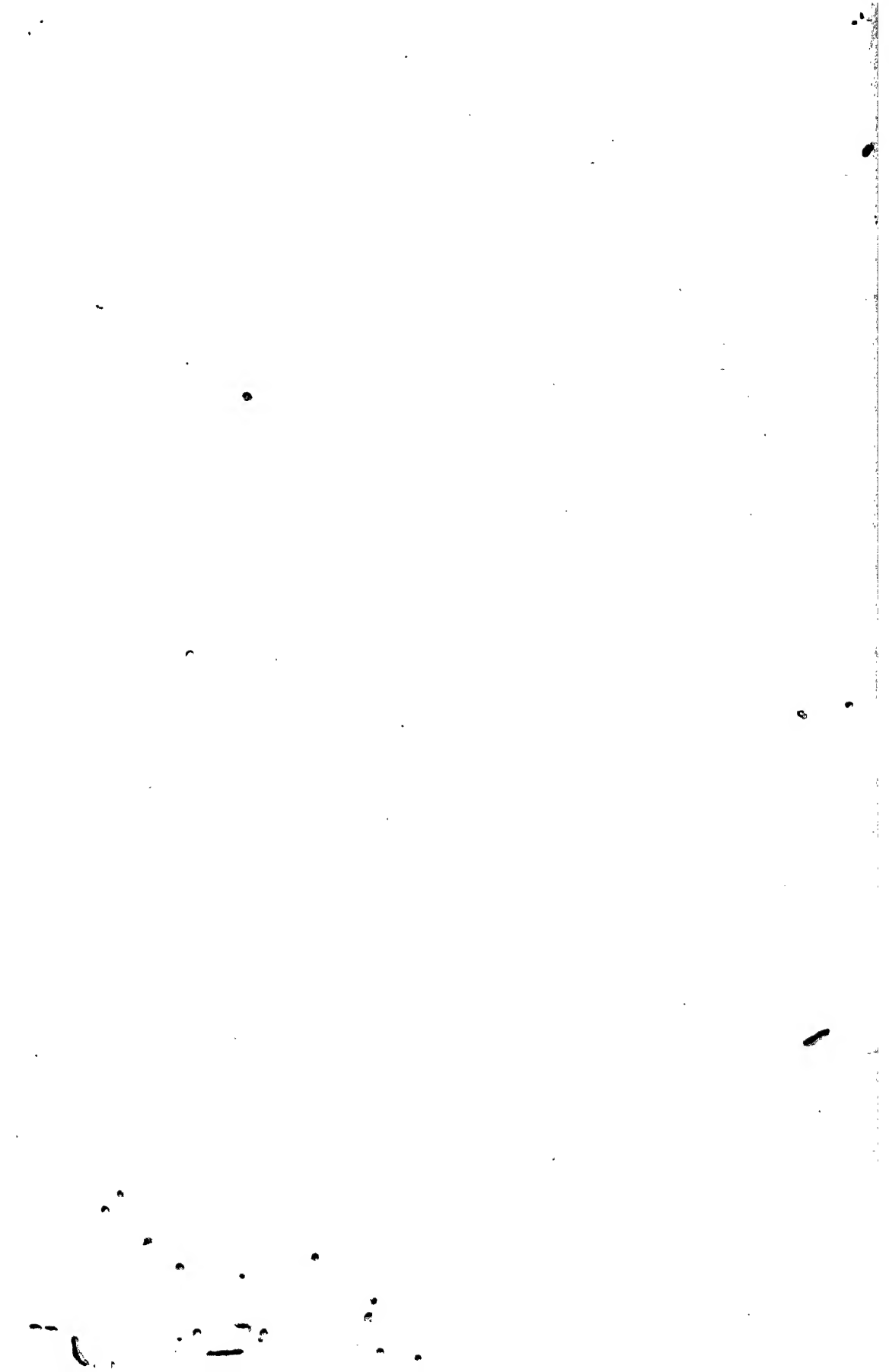
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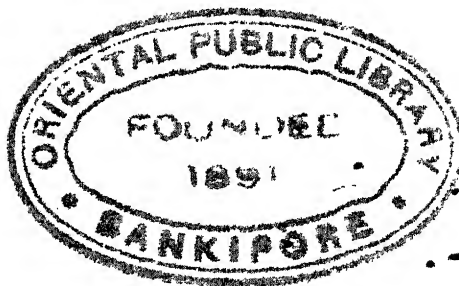




CATALOGUE  
OF THE  
ARABIC AND PERSIAN MANUSCRIPTS  
IN THE  
ORIENTAL PUBLIC LIBRARY  
AT  
BANKIPORE

PREPARED FOR THE GOVERNMENT OF BENGAL UNDER THE  
SUPERVISION OF  
E. DENISON ROSS, PH.D.

*[Handwritten:]* 416.8<sup>0</sup>  
*[Handwritten:]* Vol. I







Catalogue  
OF THE  
Arabic and Persian Manuscripts

IN THE  
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BANKIPORE

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PERSIAN POETS

FIRDAUSI TO HAFIZ

Vol. I

*Prepared by*

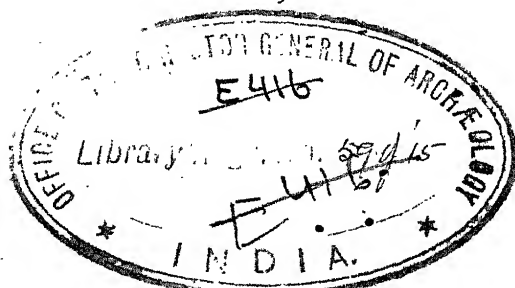
MAULAVI ABDUL MUQTADIR

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CALCUTTA  
THE BENGAL SECRETARIAT BOOK DEPÔT

1908

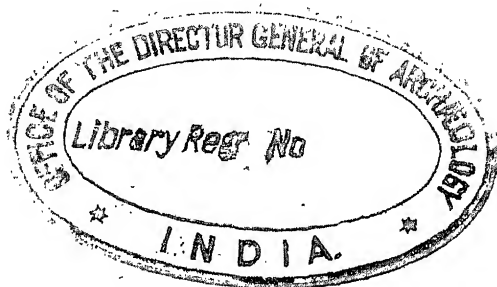


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## PREFACE.

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THE present volume constitutes the first instalment of the series of volumes which are to contain a complete and descriptive catalogue of the Arabic and Persian Manuscripts preserved in the Oriental Public Library at Bankipore.

The Library owes its origin to Maulavi Muhammad Bakhsh Khan, who, at the time of his death in July 1876, left a collection of fourteen hundred volumes. In 1891, when the Library was opened to the public, it contained nearly four thousand manuscripts. The number of manuscripts is now upwards of six thousand. These subsequent additions are entirely due to Maulavi Muhammad Bakhsh's son, Khan Bahadur Maulavi Khuda Bakhsh Khan, C.I.E., to whom the Library in its present state owes its existence.

Not long after my arrival in India, in 1901, I had the privilege of visiting this Library with Lord Curzon. In view of the fact that this splendid collection was almost unknown in Europe, and not nearly so well known as it deserved to be among the learned Muhammadans of India, I had no difficulty in convincing so great a patron of learning as Lord Curzon of the imperative need of having the Library properly catalogued, and at His Excellency's desire the Government of Bengal undertook to provide funds for this purpose.

The next step of importance was to find right men for the task and to train them in the European methods of cataloguing. I was fortunate enough to find among the Muhammadans studying in Calcutta two young men who seemed to me to possess the necessary qualifications and tastes : namely,

Maulavi Kamaluddin Ahmad for Arabic ; and

Maulavi Abdul Muqtadir for Persian.

During the year 1904 these young students went through a regular course of training, during which they prepared a *catalogue raisonné* of the Arabic and Persian Manuscripts in the Calcutta Madrasah, which was published in 1905.

With the experience thus gained they proceeded to Bankipore and began their labours, Maulavi Kamaluddin taking up the Koranic Literature and Maulavi Abdul Muqtadir the Persian Poetry. At the end of two years Maulavi Kamaluddin, having accepted the important post of Superintendent of the Chittagong Madrasah, was obliged to give up his cataloguing work, and his place was taken by Maulavi Azimuddin Ahmad, who since his appointment has been chiefly occupied with the Arabic works on Medicine, of which the Library possesses a very fine Collection of MSS., second only to that of the Rampur Library.

Critics may possibly point out that a great many details contained in the present catalogue are sufficiently well known to scholars to make anything beyond a reference to authorities unnecessary. It must however be borne in mind that this is the first large *catalogue raisonné* of Arabic and Persian Manuscripts ever published in India ; and that it is consequently to serve as a work of reference and a model to all future compilers of catalogues in India. European catalogues are not easily procured in India, and when procured are often difficult for a man knowing no other European languages than English to consult.

In the biographical and bibliographical details given under each work the compiler has throughout endeavoured to use original sources

and to form independent views, and in this he has laid under contribution several rare biographical works which were unknown or inaccessible to his predecessors.

The whole catalogue of the Persian Poetry will probably occupy three volumes. The present volume deals with the poets from Firdausi to Hâfiz.

Among the many remarkable and interesting works which are noticed in this volume the following are specially worthy of attention :—

1.—A splendid copy of the Shah Namah (No. 1) which Alimardan Khan presented to the emperor Shah Jahan.

2.—A copy of the Rubâ'is of Sayfuddin Bakharzi (No. 56), of which no other copy is known.

3.—A splendid copy of the Haftband of Kashi (No. 114), notable for its superb calligraphy.

4.—A very old copy of the lyrical poems of Salman of Sawah, written thirty-three years after the poet's death (No. 147).

5.—A unique copy of the diwan of Ruknuddîn Sâ'in (No. 149).

6.—A very valuable and interesting copy of the diwan of Hâfiz, from which the emperors Humâyûn and Jahângîr took omens, and on which they made notes with their own hands (No. 151).

While the present volume was being printed I was absent from India, and during that time Mr. J. A. Chapman very kindly supervised the work as it passed through the press.

I cannot in this place refrain from saying a few words in praise of the compiler of this volume. Maulavi Muqtadir has risen to the height of his task by sheer devotion and energy, coupled with a scholarly instinct such as is rarely met with among Muhammadans. In fact, I think that the present volume with all its shortcomings

represents a higher level of scholarship than has hitherto been reached in modern literary research in India, at any rate as far as concerns Islamic studies. It marks a new epoch, and I trust it may be the forerunner of much more work of the same standard of excellence.

E. DENISON ROSS.

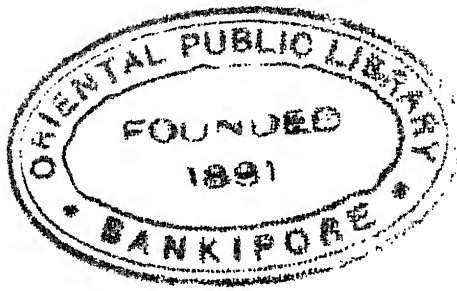
CALCUTTA, *April* 1908.

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## PERSIAN MANUSCRIPTS.

No. 1.

full. 612; lines 25; size  $16 \times 10$ ;  $10\frac{3}{4} \times 5\frac{1}{4}$ .

شاهنامه

### SHÂH NÂMAH.

BY FIRDAUSÎ.

FIRDAUSÎ, with his full name *أبو القاسم منصور الفردوسي الطوسي*, the great epic poet, was born in Shâdâb, near Tûs, about A.H. 321 or 322 = A.D. 933 or 934, and died in A.H. 411 = A.D. 1020. According to some the poet died in A.H. 416 = A.D. 1025, or A.H. 421 = A.D. 1030.

The earliest account of the poet is that given by Aḥmad bin 'Umar-un-Nizâmî-ul-'Arâḍî, of Samarqand, who visited the poet's tomb in A.H. 510 = A.D. 1116. (See Browne's translation of the Chahâr Maqâlah, published in J. R. A. S. 1900, pp. 77-84.)

For other notices of Firdausî's life see:—

Daulat Shâh, p. 54; Haft Iqlîm, fol. 209<sup>b</sup>; Taqî Auḥadî, fol. 541<sup>b</sup>; Riyâḍ-ush-Shu'arâ, fol. 298<sup>b</sup>; Khazâna-i-Âmirah, fol. 277<sup>a</sup>; Âtash Kadah, p. 122; Nashtar-i-Ishq, p. 1331; Makhzan-ul-Garâ'ib, fol. 596; Ḥabîb-us-Siyar, vol. ii. juz 4, p. 22; Turner Macan's edition of Shâh Nâmah, Cal. 1829; J. Mohl, Paris, 1838-1878; J. A. Vullers, 1876; Elliot, History of India, vol. iv. p. 190; Sprenger, Oude Catalogue, p. 405; Ouseley, Biographical Notices, pp. 54-99; W. Pertsch, p. 68; G. Flügel, i. p. 492; Hammer, Schöne Redekünste Persiens, p. 50; Wallenbourg, Notice sur le Schahnamé, Vienna, 1810; Görres, Heldenbuch von Iran, Berl. 1820; J. Atkinson, Soohrab, a poem, Calcutta, 1814, and the "Shah Nâmah of Firdausî," London, 1832; Starkenfel's,

Kej-Kawus in Masenderan, Vienna, 1841; A. F. von Schack, *Heldensagen*, 1851; and Ethé, *Firdusi als Lyriker*, *Sitzungsberichte der Bayerischen Akademie*, 1872, p. 275, and 1873, p. 623, and especially Nöldeke's '*Persische Studien II*,' *Sitzungsberichte der Kais. Acad. der Wissenschaften in Wien*, 1892, vol. 126.

The work has been frequently lithographed and printed. See Ethé, *India Office Lib. Cat.*, No. 860.

This copy contains the introduction written in A.H. 829 = A.D. 1426 by the order of Mirzâ Bâysangar, and no copy in this library contains the older preface (anterior to the Bâysangarî recension) designated by Mohl (i. p. xv.) as "Préface No. II." (See Rieu, ii. p. 534<sup>a</sup>; Ethé, *India Office Lib. Cat.*, No. 860; W. Pertsch, *Berlin Cat.*, p. 732.) This older preface has been translated by M. de Wallenbourg in his "*Notice sur le Shahnamé*," Vienna, 1810.

According to the present preface, it appears that separate records of the annals of the early Persian kings, preserved in the library of Yazdjird III., were by his order arranged into a complete history from the reign of Kyâmurs, the first Persian king, down to the death of Khusrû Parwîz, that is, to A.H. 6 = A.D. 627, by one Dānîshwar Dihqān, in Pahlawî. After the conquest of Persia, during the caliphate of 'Umar, this valuable history was carried off to Arabia. From there it travelled to different countries, and subsequently came into the hands of Ya'qûb Lays, in Khurāsān, who sent it to India. In A.H. 346 = A.D. 957 this history was translated into Persian by the order of Abû Maṣṣār-al-Mu'ammari, and the account from Khusrû Parwîz to Yazdjird III. was added to it. One of the descendants of the Sasānian kings ordered Daqīqī to versify the work; but he had completed only one thousand verses when he was assassinated by one of his slaves. No further attempts were made till the reign of Sultān Maḥmūd of Gaznī, who by some accident possessed a copy of the Persian version of this valuable history, out of which he selected seven stories and gave them to his seven court poets to versify, in order to decide which of them was the most competent person to turn the whole work into verse. 'Unṣurī was adjudged the best, and was therefore ordered to begin the work, as Firdausī says:—

چنان رفت فرمان مالک رقاب  
که نظم آورد عنصری این کتاب

Firdausī, who was in Tūs, hearing of the great work ordered by Maḥmūd, determined to complete the work Daqīqī had left unfinished; but having no complete account of the early legends of Persia he was unable to carry out his plans, when one of his friends Muḥammad Lashkari furnished him with the necessary annals. Having versified the battles of Duhāk and Faridūn, which became highly popular, he

went to Ġaznî. Here he met 'Unşurî, 'Asjadî and Farrukhî, whom he satisfied with his skill and learning, and was subsequently introduced into the court of Maḥmûd, who was highly pleased with him and entrusted to him the composition of the *Shâh Nâmah*. The author of the *Chahâr Maqâlah* (*loc. cit.*) says that Firdausî completed the poem in Tûs, where it was transcribed in seven volumes by one 'Alî Daylam. It is said that Maḥmûd, who had promised Firdausî to give fifty thousand dirhams for the poem, being induced by some of his courtiers, offered the poet only twenty thousand dirhams. Thus bitterly disappointed Firdausî wrote a satire on Maḥmûd, and went to Sipahbad *Shirzâd*, the ruler of Tabaristân, who tried to console Firdausî by pleading Maḥmûd's innocence, and expunged, with the exception of a few, the satirical verses. Subsequently Maḥmûd sent his promised reward to Firdausî in Tûs, but it reached there at a moment when the corpse of the poet was being borne to the burial ground. The reward was then offered to the poet's only daughter, who proudly declined to accept it.

This grand epic poem, containing sixty thousand verses, represents the National Legends of Persia, and was completed, as mentioned in the epilogue of this copy, in A.H. 400 = A.D. 1009. According to a rare epilogue in the copy noticed in Rieu ii., p. 535, and in *Ethé, Ind. Office Lib. Cat.*, No. 878, the poem was completed in A.H. 389 = A.D. 999, and according to some verses of the same copy in Rieu even in A.H. 384 = A.D. 994.

بنام جهان داور کردگار  
ز هجرت شده چار صد سال بار

after a labour of thirty-five years in the author's eightieth year.

به می سال و پنج از سرای سپنج  
بسی رنج بردم بامید کنج

Contents :—

fol. 1<sup>b</sup>–13<sup>a</sup>. The Bâysangarî preface

Beginning :—

افتتاح سخن آن به که کند اهل کمال  
به ثنای ملک العرش خدای متعال

It should be noticed here that Kamâl-i-Khujandî (d. A.H. 803 = A.D. 1400) begins his diwân with this verse.

fol. 13<sup>b</sup>. Begins the first half of the *Shâh Nâmah* :—

بنام خداوند جان و خرد  
کزین برتر اندیشه بر نکند رد

fol. 295<sup>b</sup>. Begins the second half of the *Shâh Nâmah* :—

چو لهرامپ بنشست بر تخت مشاد  
به شاهنشاهی تاج بر سر نهاد

After fol. 136 one folio, containing 41 verses, is missing.

After fol. 302 one folio, containing 55 verses, corresponding with the Macan's edition, vol. ii. pp. 1052-54, is missing.

After fol. 413, one folio containing 57 verses, corresponding with Macan's edition, vol. iii. pp. 1395-97, is missing.

After fol. 486 one folio, of 55 lines, corresponding with Macan's edition, vol. iii. pp. 1652-54, is also missing.

This copy contains about fifty thousand verses.

fol. 6<sup>b</sup>, 13<sup>b</sup>, 16<sup>b</sup>, 36<sup>a</sup>, 48<sup>b</sup>, 81<sup>b</sup>, 105<sup>b</sup>, 114<sup>a</sup>, 153<sup>a</sup>, 168<sup>a</sup>, 206<sup>a</sup>, 226<sup>b</sup>, 254<sup>a</sup>, 284<sup>a</sup>, 295<sup>b</sup>, 296<sup>a</sup>, 342<sup>b</sup>, 380<sup>b</sup>, 396<sup>a</sup>, 435<sup>a</sup>, 455<sup>a</sup>, 468<sup>a</sup> and 526<sup>a</sup>, contain the most beautiful Persian miniatures painted in gold and colours.

Written in fine clear Nasta'liq, within four gold-ruled columns, with two most sumptuous elaborately decorated 'unwâns in the beginning, and a double-page full size miniature, with exquisite borders, on fol. 295<sup>b</sup> and 296<sup>a</sup>. The last two pages are decorated throughout in gold headings, written in gold and coloured flowers.

The colophon is dated 17th Ramaḍân, A.H. 942.

Scribe مرشد الکاتب الشیرازی

On fol. 612<sup>b</sup>, at the end, a note runs thus :—

علی مردانخان بروز ملازمت با علی حضرت کذرا نیده

which means "Ali Mardân *Khân*, on the day of interview, presented to A'la Ḥaḍrat" (*Shâh Jahân*). The appearance of this valuable and gorgeously decorated manuscript supports the above note.

'Ali Mardân *Khân* came to Delhi in A.D. 1637, and was made at different times governor of Kâbul and Kashmîr by the Emperor *Shâh Jahân*. He died on his way to Kashmîr on the 16th April, 1657, and was buried in Lâhûr.

## No. 2.

fol. 538; lines 24; size  $11\frac{3}{4} \times 9\frac{1}{2}$ ;  $9\frac{3}{4} \times 5\frac{1}{2}$ .

The same.

Another beautiful copy of the *Shâh Nâmah* with the preface of Mirzâ Bâysangar, which begins as in the preceding copy on fol. 3<sup>b</sup>.

The poem itself begins on 15<sup>b</sup> as usual.

One folio, containing full-page illustration, is probably missing at the end, as the MS. opens with the folio marked 2.

Between foll. 276 and 277 several folios are wanting.

This copy of the Shâh Nâmâh contains about fifty-one thousand verses.

foll. 8<sup>a</sup>, 18<sup>a</sup>, 35<sup>a</sup>, 64<sup>b</sup>, 81<sup>a</sup>, 104<sup>a</sup>, 125<sup>b</sup>, 142<sup>b</sup>, 143<sup>b</sup>, 170<sup>a</sup>, 186<sup>a</sup>, 211<sup>b</sup>, 237<sup>a</sup>, 263<sup>a</sup>, 302<sup>a</sup>, 315<sup>b</sup>, 316<sup>a</sup>, 347<sup>b</sup>, 366<sup>b</sup>, 380<sup>b</sup>, 394<sup>a</sup>, 413<sup>a</sup>, 424<sup>b</sup>, 448<sup>a</sup>, 468<sup>b</sup>, 500<sup>a</sup> and 518<sup>a</sup> contain fine Persian illustrations within light gold forest-scene ornamented borders.

Written in a perfect Nasta'liq, in four columns, with one gold and two ornamental rules, and adorned with two richly gilt and coloured and sumptuously designed full-page decorations on foll. 3<sup>b</sup>-4<sup>a</sup>, with the beginning of the preface in the centre written in gold on blue ground with floral decorations. A double-page 'unwân on foll. 15<sup>b</sup>-16<sup>a</sup>. The headings are ornamented throughout. The MS. is preserved in the original old binding.

Not dated; apparently 15th century.

Scribe

شاه محمد الکاتب

### No. 3.

foll. 601; lines 25; size  $11\frac{3}{4} \times 8\frac{1}{4}$ ;  $9\frac{1}{4} \times 6\frac{1}{4}$ .

The same.

Another copy of the Shâh Nâmâh, with the preface of Bâysangar, together with an index of all the Persian kings from Kayûmurş to Yazdijird described in the text.

foll. 1<sup>b</sup>-11<sup>a</sup>. The preface ending with the index.

foll. 11<sup>b</sup>. Beginning of the poem, as usual.

fol. 200<sup>b</sup>. Second daftar, begins—

کنون کاریزن بگویم ترا  
بدان آب حکمت بشویم ترا

fol. 327<sup>a</sup>. Third daftar, begins—

چو کشتامپ را داد لهرامپ تخت  
فروید آمد از تخت بریست رخت

fol. 476<sup>a</sup>. Fourth daftar, begins—

بایران برزکان ابامویدان  
بکرد آمد و نامور بخردان

This copy contains nearly fifty thousand verses.

fol. 4<sup>b</sup> and 14<sup>b</sup> contain primitive pictures (mere daubs).

Spaces for pictures are left blank on fol. 17<sup>a</sup>, 25<sup>a</sup>, 42<sup>b</sup>, 50<sup>b</sup>, 55<sup>b</sup>, 66<sup>a</sup>, 92<sup>b</sup>, 107<sup>a</sup>, 134<sup>a</sup>, 156<sup>a</sup>, 164<sup>a</sup>, 180<sup>b</sup>, 200<sup>b</sup>, 201<sup>a</sup>, 215<sup>b</sup>, 224<sup>a</sup>, 245<sup>b</sup>, 251<sup>b</sup>, 254<sup>a</sup>, 265<sup>a</sup>, 307<sup>b</sup>, 317<sup>b</sup>, 323<sup>a</sup>, 327<sup>a</sup>, 337<sup>a</sup>, 367<sup>a</sup>, 372<sup>a</sup>, 383<sup>b</sup>, 385<sup>a</sup>, 391<sup>b</sup>, 400<sup>a</sup>, 403<sup>b</sup>, 407<sup>b</sup>, 410<sup>b</sup>, 414<sup>a</sup>, 425<sup>a</sup>, 435<sup>b</sup>, 437<sup>b</sup>, 439<sup>b</sup>, 441<sup>a</sup>, 450<sup>b</sup>, 476<sup>a</sup>, 503<sup>b</sup>, 509<sup>b</sup>, 513<sup>a</sup>, 539<sup>b</sup>, 576<sup>a</sup>, 578<sup>b</sup>, 587<sup>b</sup>, 591<sup>b</sup>, 598<sup>a</sup> and 600<sup>b</sup>.

Several spaces for headings are also left blank.

Dated 29th Shawwâl, A.H. 999.

Scribe

کمال الدین بن ابراهیم

A copy of the Shâh Nâmah, written by this scribe's son Muḥammad Mun'im, dated A.H. 1021, is preserved in the British Museum. (See Rieu, Pers. Cat. p. 537<sup>a</sup>.)

Written in good Nasta'liq within four gold-ruled columns.

*Presented by*

Shihâb-ud-Dîn Khân.

#### No. 4.

fol. 596; lines 25; size  $10\frac{1}{2} \times 6\frac{1}{2}$ ;  $7\frac{1}{4} \times 4\frac{1}{4}$ .

The same.

Another copy of the Shâh Nâmah exactly the same as above.

fol. 1<sup>b</sup>–11<sup>a</sup>. Preface.

fol. 11<sup>b</sup>. First daftar.

fol. 198<sup>b</sup>. Second daftar.

fol. 322<sup>b</sup>. Third daftar.

fol. 471<sup>b</sup>. Fourth daftar.

The beginning of each daftar is identically the same as in the preceding copy.

Spaces for illustrations are left blank throughout.

fol. 15<sup>b</sup> contains a miniature.

Written by the above-named scribe کمال الدین بن ابراهیم in fine minute Nasta'liq, within four coloured columns with four decorated headings, one at the beginning of each daftar.

Dated 14th Shābān, A.H. 1008.

### No. 5.

fol. 156; lines 25; size  $12\frac{1}{2} \times 7\frac{1}{4}$ ;  $9 \times 5$ .

The same.

Another copy of the Shāh Nāmāh, without any preface, complete in four separate volumes.

Vol. I. Begins with the usual initial line of the poem and ends with the account—

کشتن کیو نژاد را از خون بهرام

fol. 14<sup>a</sup>, 20<sup>a</sup>, 24<sup>b</sup>, 26<sup>b</sup>, 46<sup>a</sup>, 53<sup>a</sup>, 58<sup>a</sup>, 66<sup>b</sup>, 69<sup>b</sup>, 75<sup>a</sup> and 89<sup>b</sup> contain ordinary painted pictures, and fol. 109<sup>b</sup> and 118<sup>b</sup> contain uncoloured sketches.

### No. 6.

fol. 122; lines and size same as above.

The same.

Vol. II. The second volume of the above.

Begins—

بنام خداوند خورشید و ماه  
که دل را بنامش خرد داد راه

and ends with the account—

گفتار اندر آمدن باد و برف و هلاک شدن پهلوانان

Spaces for illustrations are left blank on fol. 10<sup>a</sup>, 17<sup>a</sup>, 19<sup>a</sup>, 35<sup>a</sup>, 39<sup>a</sup>, 43<sup>b</sup>, 55<sup>b</sup>, 67<sup>b</sup>, 81<sup>a</sup>, 94<sup>a</sup>, 110<sup>a</sup> and 113<sup>a</sup>.



## No. 7.

fol. 164; lines and size same as above.

The same.

Vol. III. The third volume of the above.

Begins with—

اغاز بادشاهی لهرامپ

The initial line runs thus:—

چو لهرامپ آكه شد از كار شاه  
ز لشكر كه بودند با او براه

Ends with the account—

پیری شدن روزگار بهرام

Spaces for pictures are left blank on foll. 6<sup>a</sup>, 8<sup>a</sup>, 18<sup>b</sup>, 25<sup>a</sup>, 31<sup>a</sup>, 33<sup>b</sup>, 37<sup>b</sup>, 59<sup>a</sup>, 61<sup>b</sup>, 66<sup>b</sup>, 79<sup>b</sup>, 88<sup>a</sup>, 96<sup>b</sup>, 105<sup>b</sup>, 111<sup>b</sup>, 122<sup>a</sup>, 130<sup>b</sup> and 147<sup>a</sup>.

## No. 8.

fol. 137; lines and size same as above.

The same.

Vol. IV. The fourth volume of the above.

Begins with the account—

بادشاهی یزدکرد بهرام

The initial line runs thus:—

چوشد بادشاه جهان یزدکرد  
مپاه پراکنده راجمع کرد

Ends with—

درختم کتاب کوید

Spaces for pictures are left blank on foll. 21<sup>a</sup>, 27<sup>a</sup>, 45<sup>b</sup>, 65<sup>b</sup>, 82<sup>b</sup>, 85<sup>a</sup>, 100<sup>b</sup>, 103<sup>b</sup>, 123<sup>b</sup> and 134<sup>b</sup>.

All the four volumes are written in one and the same fair Nasta'liq hand, within four gold-ruled columns. The first two pages of each volume are throughout decorated in gold with a beautiful 'unwân in each.

Dated 22nd Ramadân, A.H. 1094.

### No. 9.

fol. 552; lines 26; size  $12 \times 7\frac{1}{2}$ ;  $9\frac{1}{4} \times 5$ .

The same.

Another copy of the Shâh Nâmah, without any preface, divided into four daftars.

fol. 1<sup>b</sup>-147<sup>b</sup>. First daftar.

Begins—

بنام خداوند جان و خرد  
که دل را ز هر نیک و بد پرورد

fol. 147<sup>b</sup>-148<sup>a</sup>. Blank.

fol. 148<sup>b</sup>-293<sup>b</sup>. Second daftar.

Begins—

بنام خداوند خورشید و ماه  
که دل را بنامش خرد داد راه

fol. 294<sup>a</sup>. Blank.

fol. 294<sup>b</sup>-440<sup>b</sup>. Third daftar.

Begins—

چو لهرامپ به نشست بر تخت داد  
بشاهنشاهی تاج بوسر نهاد

fol. 441<sup>a</sup>. Blank.

fol. 441<sup>b</sup>-552<sup>a</sup>. Fourth daftar.

Begins—

بنام خداوند خورشید و ماه  
که دل را براهش خرد داد راه

The first three lines of the fourth daftar are identical, with very slight differences, with the first three lines of the second daftar.

fol. 5<sup>a</sup> contains a small miniature.

Spaces for pictures are left blank on foll. 4<sup>b</sup>, 32<sup>a</sup>, 43<sup>a</sup>, 66<sup>a</sup>, 73<sup>a</sup>, 90<sup>a</sup>, 106<sup>a</sup>, 116<sup>b</sup>, 139<sup>a</sup>, 162<sup>a</sup>, 170<sup>a</sup>, 177<sup>a</sup>, 187<sup>a</sup>, 189<sup>a</sup>, 190<sup>b</sup>, 205<sup>a</sup>, 212<sup>a</sup>, 221<sup>b</sup>, 222<sup>b</sup>, 236<sup>b</sup>, 249<sup>b</sup>, 255<sup>b</sup>, 267<sup>b</sup>, 268<sup>a</sup>, 274<sup>b</sup>, 283<sup>a</sup>, 291<sup>b</sup>, 293<sup>b</sup>, 298<sup>b</sup>, 303<sup>b</sup>, 313<sup>a</sup>, 315<sup>a</sup>, 319<sup>a</sup>, 320<sup>a</sup>, 320<sup>b</sup>, 321<sup>b</sup>, 332<sup>b</sup>, 335<sup>a</sup>, 347<sup>a</sup>, 352<sup>a</sup>, 354<sup>b</sup>, 357<sup>a</sup>, 364<sup>a</sup>, 369<sup>b</sup>, 370<sup>a</sup>, 376<sup>a</sup>, 381<sup>b</sup>, 397<sup>a</sup>, 441<sup>b</sup>, 447<sup>b</sup>, 463<sup>a</sup>, 479<sup>a</sup>, 487<sup>b</sup>, 502<sup>b</sup>, 519<sup>b</sup>, 527<sup>b</sup>, 541<sup>a</sup>, and 547<sup>a</sup>.

Written in modern fair Nasta'liq, within fine gold and coloured columns, with a double page 'unwân in the beginning, and three small 'unwâns, one at the beginning of each daftar.

*Presented by*

Sayyid Khurshîd Nawâb.

### No. 10.

foll. 423; lines 10; size  $5\frac{3}{4} \times 3\frac{3}{4}$ ;  $4\frac{1}{4} \times 2\frac{1}{2}$ .

خلاصہ شاہنامہ

## KHULÂSA-I-SHÂH NÂMAH.

An abridgement of Firdausi's Shâh Nâmah, with extracts from the poem, containing an account from Kayûmurş to Ardashîr.

By Tawakkul Beg bin Tâlak Beg. توکل بیگ بن تولک بیگ

Beginning—

حمد بیغایت و ثنائی بی نهایت مرحضرت کبریای واجب  
الوجود پیرا الخ

It is stated in the preface that in A.H. 1063 = A.D. 1652, during the reign of Shâh Jahân, Prince Dârâ Shikâh, the then governor of Kâbul, sent Tawakkul Beg as a chronicler to Ġaznî where he made this abridgement at the request of Shamshîr Khân, the governor.

For Shamshîr Khân's life see Maâşir-ul-Umarâ, vol. ii. fol. 65<sup>a</sup>.

At the end an index of the names of the successors of Ardashîr, together with an account of Firdausi's life is given.

This work is also known as Muntakhab-i-Shâh Nâmah, Târikh-i-Dilkushâ and Târikh-i-Shamshîr Khânî.

For other copies see Rieu, p. 539; Ethé, Bodl. Cat., col. 453; Ethé, India Office Lib. Cat., Nos. 883-890; Browne, Camb. Univ. Lib. Cat., p. 290; Pertsch, Berlin, No. 708, etc.

The work has been translated by J. Atkinson, in the "Shahnamah of Firdausi," 1832, and is also mentioned in Stewarts' Cat., p. 20; Mohl's Preface, p. 79; Ouseley's Travels, vol. ii., p. 540, and Copenhagen Cat., p. 540.

The colophon runs thus:—

تمام شد . . . بتاریخ چهارم رجب المرجب سنه هفت جلوس  
ابد مانوس حسب الحكم . . . ابو البظفر معين الدين محمد عالمگیر  
ثاني پادشاه محمد فرخ میر غازي

Scribe دوست محمد

Written in fine Nasta'liq within gold grounds.

## No. II.

fol. 135; lines 12; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $5\frac{1}{2} \times 3$ .

منتخب رام نراین

## MUNTAKHAB-I-RÂM NARÂYAN.

Another abridgement of Firdausi's *Shâh Nâmah* by one Râm Narâyan. رام نراین

Beginning—

شکرو میپاس نعمت ومنت خدا برا  
پروردگار خلق و خداوند کبریا

It appears from the preface that Râm Narâyan was a native of Hâjipûr, in Bihâr, and that his father Lachhmî Narâyan was a Peshkâr in the court of Shâhzâdah Muḥammad Bidâr Bakht Bahâdur. Râm Narâyan completed this work in A.H. 1140 = A.D. 1727, during the reign of Muḥammad Shâh Raushan Akhtar, A.H. 1131-1161 = A.D. 1719-1748.

The name of the author, the title of the work, and the date of its completion are given in the following verses on fol. 7<sup>a</sup>:—

رام نراین زبسی آرزو  
جامه این نامه نموده رفو

زانکه درین دهر بسی روزگار  
 اونیوداین بودش یادگار  
 خواند وزا هائف فرخ پیام  
 منتخب رام نراین بنام  
 ورتوز تاریخ خواهی نشان  
 منتخب بی بدل اوراخوان

The words *منتخب بی بدل* give the date A.H. 1140 of its completion.

The book ends with a list of the names of the Sāmānian kings, with the length of their reigns.

fol. 132<sup>b</sup>. Blank.

The last three folios contain a detail account of Firdausi's life.

Written in ordinary Indian Nasta'liq, by one Mānik Chand.

مانکچند

Dated, Patna, 7th Dilqa'ad, A.H. 1141.

## No. 12.

fol. 197; lines 15; size  $8\frac{3}{4} \times 5\frac{3}{4}$ ;  $7\frac{1}{4} \times 3\frac{3}{4}$ .

یوسف زلیخا

## YÛSUF ZALÎKHÂ.

A romantic poem on the loves of Yûsuf and Zalîkhâ, in the metre of Shâh Nâmah by Firdausi.

Beginning—

بنام خداوند هردوسرای  
 که جاوید باشد بهر دوسرای

On fol. 2<sup>b</sup> the poet says that he gained nothing from the composition of his previous poem, the Shâh Nâmah, which contains only fabulous stories, and consequently wrote the present work giving the true account of a prophet:—

دلم کشت مسیر و گرفتیم ملال  
 هم از کیو و طوس و هم از پور زال . . . .  
 زیغمبران گفت باید سخن  
 که جز راستی شان نبد بینخ وین

So the author of the *Riyāḍ-ush-Shu'arā*, on fol. 299<sup>a</sup> says that Firdausi composed this poem as a penalty for his *Shāh Nāmāh*, and criticises the metre, which he says is better suited for epic poems. See also *Ātash Kadah*, p. 129.

The work has been repeatedly lithographed in Cawnpur, and once in 1898. Dr. Ethé is publishing an edition of the text.

For other copies see Rieu, p. 545; Ethé, *Bodl. Cat.*, col. 453; Sprenger, p. 407, and Stewart's *Cat.*, p. 55. Dr. Ross in his *Ind. Office Cat.*, p. 21, describes a very old copy of the poems which considerably differs from all the other known editions.

This copy does not contain more than six thousand verses.

fol. 16<sup>a</sup> and 19<sup>b</sup> contain crude miniatures.

Spaces for pictures are left blank on fol. 21<sup>b</sup>, 23<sup>b</sup>, 25<sup>b</sup>, 41<sup>a</sup>, 49<sup>b</sup>, 57<sup>b</sup>, 67<sup>a</sup>, 81<sup>a</sup>, 84<sup>a</sup>, 86<sup>a</sup>, 106<sup>a</sup>, 109<sup>a</sup> and 109<sup>b</sup>.

Written in ordinary Indian Nasta'liq. Dated A.H. 1240. •

### No. 13.

full. 88; lines 14; size 11 × 7; 6 $\frac{3}{4}$  × 4.

منتخب یوسف زلیخا

An extract from Firdausi's *Yūsuf Zalikhā*.

Beginning—

کنم حمد یزدان جان آفرین  
 خداوند هفت آسمان وزمین

This selection was made in A.H. 1278 = A.D. 1871 by one Sayyid Farzand Aḥmad of Bilgrām, who called himself by the poetical name of *Ṣafir* سفیر به التخلّص بلگرامی, at the request of the founder of this Library, as may be seen from the following verses at the end:—

بفضل خدا ورمول خدا  
 زليخاي فردوسي پارما  
 براي شفيقم خدا بخش خان  
 صفيير از قلم رچتم شادمان  
 هزار و دو صد بود و هفتاد و هشت  
 كه اين كلك يوصف زليخا نوشت

The first two sections at the beginning on *حمد و نعت*, and the epilogue are entirely the work of Šafir, who has tried his best to imitate the style of Firdausi.

This selection consists of about twelve hundred verses.

An autograph copy, written in a careless Nasta'liq, by Šafir himself.

#### No. 14.

fol. 112; lines 14; size  $8\frac{1}{4} \times 6$ ;  $6 \times 3$ .

ديوان منوچهری

### DÎWÂN-I-MANÛCHĪHRÎ.

The *Dîwân* of Manûchrihrî, with a biographical notice on the poet's life by Ridâ Qulî Khân at the beginning, which opens thus on fol. 1<sup>b</sup>:—

در تذکراهي شعرا هريك لختي از احوال و اقوال حکيم منوچهری  
 نوشته اند و حالات مختلف ازوي ذکر کرده اند الخ

Beginning of the *dîwân* on fol. 4<sup>b</sup>—

همي ريزد ميان باغ لولوها بزيورها  
 همي سوزد ميان راغ عنبرها بمجرها

أبو النجم أحمد بن أحمد bin Ya'qûb bin Ahmad al-Manûchihri was, according to Daulat Shâh, p. 40, and Âtash Kadah, p. 408, a man of Balkh, but the

poet himself says that he was from Dâmġân, a village in Bustâm. بيامد منوچهری دامغانی and this statement is supported by Amîn Râzi, the author of the *Haft Iqlîm*, on fol. 237<sup>b</sup>. He ranks high as a poet, and is said to have been skilled in the art of poetry even in his infancy. He was the disciple of Abul Faraj Sanjarî and a contemporary of 'Unsurî, in whose praise he wrote several *Qaṣîdas*. He assumed the *Takhalluṣ* Manûchihri after his first patron Amîr Manûchihri of Gurgân (A.H. 386-411 = A.D. 996-1020), and after the death of that prince he went to Ġaznî and became a panegyrist of Sultân Mahmûd and his two sons Mas'ûd and Muḥammad. He was raised to the dignity of a *Tarkhân* (one who has free access to kings and is exempted from taxes) by the latter prince, through whose generosity he acquired such great wealth that he was called *Shast* gallah, (having) "Sixty flocks of sheep."

According to Taqî Auhadî, fol. 674<sup>a</sup>, Manûchihri died after A.H. 430 = A.D. 1038. The author of the *Majma'ul-Fuṣahâ*, vol. i. p. 532, fixes the poet's death in A.H. 432 = A.D. 1040. The Teheran edition states that the poet died in A.H. 439 = A.D. 1047.

Notices on the poet's life will be found in 'Auff's *Lubâb-ul-Albâb*, p. 53; *Khulâṣat-ul-Afkâr*, fol. 198<sup>a</sup>; *Riyâd-ush-Shu'arâ*, fol. 357<sup>b</sup>; *Makhzan-ul-Ġarâ'ib*, fol. 753; Sprenger's *Oude Cat.*, p. 483; Rieu Suppl., No. 206.

Contents of the *Dîwân* :—

fol. 4<sup>b</sup>-76<sup>a</sup>. *Qaṣîdas* in alphabetical order.

fol. 76<sup>b</sup>-109<sup>b</sup>. *Musammitât*.

fol. 109<sup>b</sup>-112<sup>a</sup>. *Ġazals* breaking off abruptly with the line :—

غلام و جام می را دوست دارم  
نه جای طعنه و جای ملامت

The first edition of Manûchihri's *Dîwân* was published in Teheran with the biographical notice of the poet on foll. 1<sup>b</sup>-4<sup>a</sup> of this copy. A second edition was lithographed in Teheran in A.H. 1297, which was enlarged and published with a learned historical introduction on the reign of Sultân Mas'ûd, a translation and notes by A. de Kazimirski in Paris, 1886.

For other copies of the *dîwân* see Rieu Suppl., Nos. 206, 212, v. and 224, ii., and Sprenger *Oude Cat.*, p. 483.

Written in *Shikastah* within coloured borders.

Not dated, apparently Nineteenth Century.



## No. 15.

fol. 70; lines 19; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

The same.

Another copy of Manūchihrī's *Diwān*, exactly the same as above. The *musammiṭāt* begin on fol. 47<sup>b</sup>.

Written in a good Nasta'liq.

Not dated; a modern copy.

## No. 16.

fol. 39; lines 8 (in three columns); size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $7\frac{1}{4} \times 4\frac{1}{2}$ .

رباعيات عمر خيام

## RUBĀ'İYĀT-I-'UMAR KHAYYĀM.

The quatrains of 'Umar *Khayyām* arranged alphabetically. Beginning as in Rieu, p. 546.

آمد سحرې ندا ز میخانه ما  
کای رند خرابای دیوانه ما  
برخیز که پر کنیم پیمانه زمی  
زان پیش که پر کنند پیمانه ما

غیاث *Giyâṣ-ud-Dīn Abul Faṭḥ 'Umar bin Ibrāhīm al-Khayyāmī* the great Persian mathematician, astronomer and epigrammatist, was a native of Nīshāpūr. From a passage in a work designated as نظام الملک "The counsels of Nizām-ul-Mulk" (which, by the way, seems to have been composed centuries after the death of this celebrated Wazīr of Sultān Alp Arslān), quoted by the famous historian Mīr Khwānd in his well-known history *Rauḍat-uṣ-Ṣafā*, vol. iv. p. 61, and by several other writers, it would appear that Nizām-ul-Mulk, *Khayyām* and Hasan ibn Ṣabbāḥ were of the same age, and that they all attended together the lectures of the Imām Muwaffaq in the college of Nīshāpūr. The three schoolfellows were

very intimate friends, and it was agreed between them that the one who should first attain to power and fortune should gladly help the other two. When Nizâm-ul-Mulk became the Wazîr of Alp Arslân, he at once secured a high post to Hasan ibn Şabbâh, who afterwards, as is well known, turned his enemy, left the court in disgrace, and became the leader of the 'Ismâ'ilîs. A similar post was offered to Khayyâm when he presented himself to Nizâm-ul-Mulk. But Khayyâm refused it, and, contenting himself only with an annual stipend, retired from the court, and continued to devote his time diligently in his favourite pursuits—mathematics, astronomy, philosophy and poetry.

This fallacious story of the three school-fellows was for ages accepted by all oriental scholars, and copied by all later historians as a genuine historical fact; but recent researches have proved that the وصالی is only a compilation written in the ninth century of the Muḥammadan era, and dedicated to a certain Amîr Fakhr-ud-Dîn, a descendant in the twelfth degree of the great Wazîr Nizâm-ul-Mulk (See Rieu, p. 446). It has been discredited by Prof. Schukosvski, and Dr. E. Denison Ross. The latter, in his introduction to Fitzgerald's Translation of the Rubâ'iyât of 'Omar Khayyâm (London, Methuen & Co., 1900), rejects the story, firstly, because it has not been mentioned by the oldest historians, and secondly, because it presents a series of chronological difficulties. After reading his argument in this connection it is difficult for one to remain unconverted to his view of the question.

However this may be, 'Umar rose to great pre-eminence as a mathematician, and his valuable work on algebra added more fame to his established reputation. On being summoned to Merv by Sultân Malik Shâh in A.H. 467 = A.D. 1074 to help him in his astronomical observations, for which seven others had been appointed, 'Umar not only made valuable researches in the Sultân's observatory, but also compiled a revised and enlarged edition of the astronomical tables called the Zij.

Khayyâm is the author of several works on various subjects. The following list of his works is given in Dr. E. Denison Ross's Introduction to Fitzgerald's Translation, pp. 73-74:—

- (1) The Rubâ'iyât; (2) Demonstrations of the Problems of Algebra;
- (3) Some Difficulties of Euclid's Definitions; (4) the Zij-i-Malik Shâhi;
- (5) Handbook on Natural Science; (6) El-Kawn-wal-Taklîf (metaphysical); (7) El-Wajûd (metaphysical); (8) Mizân-ul-Hukm;
- (9) Lawâzim-ul-Amkina (natural science); (10) The Exactitude of the Indian method of extracting square and cube roots.

Of these the first three are in existence, while the rest are only known by name, mentioned by other writers.

Khayyâm's treatise on algebra has been published, with a French translation by F. Woepcke, Paris, 1851.

'Umar's death is generally fixed by reliable authorities in A.H. 517 = A.D. 1123.

For notices on his life see Ḥabīb-us-Siyar, vol. ii., Juz, 2, p. 69; Daulat Shāh, p. 138; Haft Iqlim, foll. 222<sup>a</sup>; Taqī Aḥḥādī, fol. 212<sup>a</sup>; Riyāḍ-ush-Shu'arā, fol. 125<sup>b</sup>; Majma'ul-Fuṣahā, vol. i., p. 200; Majma'un-Nafā'is, vol. i., fol. 131<sup>b</sup>; Makhzan-ul-Ġarā'ib, vol. i., p. 239; Ṣuḥuf-i-Ibrāhīm, fol. 288<sup>b</sup>. See also C. de Sacy's Notices et Extraits, vol. ix., p. 143; Hyde, De Religione Veterum Persarum, Oxon., 1700, p. 498; H. Khalfā, vol. iii., p. 570; Whinfield's Introduction to his edition of The Quatrains, and C. J. Pickering 'Umar of Nishapur in the "National Review," December, 1890; Meinsma, Omar Chajjam von Nishapoer, etc., in "De Gids," 1891, iii., pp. 504-535. Recherches sur les Rubayat d'Omar Khayyam, by Arthur Christensen.

Copies of Khayyam's Rubā'iyāt are noticed in Rieu, p. 546; Ethé Bodl., Nos. 524 and 525; Ethé, India Office Lib. Cat., Nos. 906 and 907; Sprenger, Oude Cat., p. 464; W. Pertsch, Gotha, p. 25; W. Pertsch, Berlin, p. 86; G. Flugel, i., p. 496; Calcutta, Asiatic Society, No. 1548; Garcin de Tassy in "Journal, Asiatique," 5<sup>e</sup> Serie, vol. ix., p. 548, etc.

The quatrains have been edited in Calcutta, A.H. 1252; Madras, 1862; Teheran, A.H. 1278, and Lucknow, 1878 and 1883. Also a fragment of sixty Rubā'is edited by H. Blockmann; J. B. Nicolas, with a French translation, Paris, 1867; E. H. Whinfield, with English metrical translation, London, 1883; E. Heron-Allen, with an English translation, London, 1898; The Oriental Faculty of the University of St. Petersburg; English translation without the text by E. Fitzgerald, London, 1859, 1868, 1872, 1879 and 1890; E. H. Whinfield, London, 1882; J. Leslie, Garner, Milwaukee, 1888; McCarthy (selections in prose), London, 1889; German translation in verse by A. F. Schack, Stuttgart, 1878, and by Bodenstedt, Breslau, 1881, etc.

The above list makes no pretence to completeness, for the English editions of the Rubā'iyat are too numerous to count.

This tolerably old MS. contains 613 Rubā'is, and ends with the following quatrains:—

یارب بکشای بر من از رزق دري  
 بي منت مخلوق رمان ماحضري  
 ازباده چنان مست نکهدار مرا  
 کز بیخبري نباشدم درد مري

Written in a clear Nasta'liq. The MS. is water-stained throughout. Not dated, apparently 16th century.

No. 17.

fol. 215 ; centre column, 12 lines ; marginal column, 24 lines.

Size  $5\frac{3}{4} \times 3$  ;  $4 \times 2\frac{1}{4}$ .

حديقة الحقیقة

HADÎQAT-UL-HAQÎQAH.

The well-known poem on ethics. By Sanâ'î.

Begins (without any preface) :—

ای درون پرور برون آرای  
ای خرد بخش بیخرد بخشای

The celebrated Ḥakīm Sanâ'î of Ġaznî, whose full name is *Abū al-majd Majdūd b. Ġadīm Sanâ'î al-Ġaznî*, was, according to some, a disciple of *Shaykh* Abū Yūsuf Ḥamadānî. He was one of the greatest of the Sūfî poets, and Jalāl-ud-Dîn Rūmî, who is acknowledged as the head of the Sūfis, speaks highly of him :—

حطار روح بود و سنائی دو چشم او  
ما از پی سنائی و حطار آمدیم

Sanâ'î flourished during the time of Sulṭān Bahrām Shāh (A.H. 512–547 = A.D. 1118–1152), to whom the Ḥadîqah is dedicated. He came of a very noble family of Ġaznî, noted for learning and piety, and it is said that Bahrām Shāh was so much pleased with Sanâ'î that he offered his sister in marriage to the poet, who, however, declined the honour. See Taqî Aḥḥadî, fol. 294, and *Makḥzan-ul-Ġarâ'ib*, fol. 313. His contemporaries were *عشمان مختاری* — *میدحسن* — whom Sanâ'î claims as his master, *نصیب درکائی* — *انباری* — *سوزلی* — *عمادی*, and several other poets.

Besides the Ḥadîqah and a dîwân of about thirty thousand verses, Sanâ'î has left the following Maṣnawîs :—

- (1) کارنامه (2) کنوزالرموز ; *مسیر العباد الی المعاد* ;
- (3) حقلنامه (5) عشقنامه (4) طریق التحقيق

Dr. Ethé, in noticing the works of Sanâ'î in his *India Office Lib. Cat.*,

No. 914, by an accidental oversight assumes that the Maṣnawī beginning with the line:—

این چنین گفت راوی همدان  
که بعهد قدیم در همدان

may be the غریب نامه of Sanā'ī.

The mere fact that the above verse at once begins with some story suggests that it cannot be the beginning of a work. For no Muhamadan author would open his work without the praise of God and the prophet, and I can hardly believe that Sanā'ī, who enjoys the reputation of being one of the greatest of Ṣūfī poets, would begin any of his works without either حمد or نعت.

A copy without title, but beginning with the same above line, این چنین گفت الخ, which I have noticed later on, has been identified by me to be a short selection from the باغ ارم of Banā'ī, and I have every reason to believe that the aforesaid Maṣnawī of the India Office Lib. Cat., No. 914, 3, is not the غریب نامه of Sanā'ī, but exactly a similar selection of the Bâg-i-Iram of Banā'ī. My own view is that the transcriber of the India Office Library copy, having mistaken بنائی for سنائی (who is in his turn sometimes confounded with ثنائی), has inserted the work of the former in that of Sanā'ī. Similar mistakes have been pointed out by Dr. Ethé himself in his India Office Catalogue on the works of Sanā'ī and Banā'ī.

The statement that Sanā'ī has left the Maṣnawī غریب نامه is only found in Amīn Rāzī's Haft Iqlīm (See Ethé, India Office Lib. Cat., col. 498, No. 1559). The name of Khwājah Aḥmad, to whom Amīn Rāzī says the above poem is dedicated, is mentioned in No. 21 hereafter. The copy of the Haft Iqlīm, p. 1306 (No. D 326) in the Asiatic Society, Bengal, reads the aforesaid Maṣnawī as غرایب نامه and not غریب نامه.

There are many conflicting statements regarding the date of Sanā'ī's death.

Taqī Auhādī, fol. 296, places the poet's death in A.H. 590 = A.D. 1193; Daulat Shāh, p. 89, in A.H. 576 = A.D. 1180; Khulāṣat-ul-Afkār, followed by Nashtar-i-Ishq, fol. 752, says that Sanā'ī was born in A.H. 437 = A.D. 1045; Jāmī (Nafahāt-ul-Uns, p. 693), followed by several others, assert that the poet in his youth addressed several poems to Sulṭān Maḥmūd; but this is impossible, since that monarch died in A.H. 421 = A.D. 1030; moreover the latter portion of the Ḥadiqah abounds in praise of Bahram Shāh and his son and some men of distinction of the poet's age such as

جمال الدين احمد بن محمد الملقب با الصدور  
 صدرالدين ابو محمد القايني  
 نظام الدين ابو نصر محمد بن محمد المستوفي  
 ظهير الدين ابو نصر احمد بن محمد الشيباني  
 ابو القاسم محمود بن محمد الاثيري  
 عز الدين يوسف  
 جمال الدين ابو نصر احمد بن محمد  
 شمس الدين ابو طاهر عمر بن محمد الغزنوي

and contains only a few incidental allusions to Sultān Maḥmūd, of whom the poet speaks in the past tense.

'Alī Raqqām (or, according to H. Kh., vol. iii., p. 40, 'Alī Raffā), who calls himself a disciple of Sanā'ī and praises in his preface to the Ḥadīqah, Bahrām Shāh, the then reigning sovereign, gives the precise date of Sanā'ī's death as Sunday, the 11th Sha'bān, A.H. 525, and Jāmī, in supporting this date, adds that Sanā'ī died in A.H. 525, the year in which he completed the Ḥadīqah. But this date is evidently wrong. Since it has been shown by Dr. Ethé (Bodl. Lib. Cat., No. 528) that Sanā'ī composed the Maṣnawī طريق التحقيق in A.H. 528 = A.D. 1133. Moreover, the best copies of the Ḥadīqah, such as the revised and collated edition of the poem by 'Abd-ul-Laṭīf-al-'Abbāsī, noticed later on, and several other ancient copies give the date of composition of the poem A.H. 535 = A.D. 1140.

Khān-i-A'zam's copy, from which 'Abd-ul-Laṭīf made his edition, was, according to the latter's statement in his preface (see No. 21), written eighty years after the composition of the poem, and Dr. Sprenger (Oude Cat., footnote p. 558), referring to this very copy, says that it was written in A.H. 617 = A.D. 1220. This leads us to suppose that the date of completion of the Ḥadīqah goes so far as A.H. 537 = A.D. 1142.

Again, the date of the poet's death given by 'Alī Raqqām is disputed by Dr. Ethé, on the ground that the 11th of Sha'bān A.H. 525 was a Thursday and not Sunday. Now Sunday the 11th Sha'bān falls in A.H. 545; and Taqī Kāshī, a very accurate Tadkirah writer, followed by Âdar in the Âtash Kadah, places the poet's death also in A.H. 545 = A.D. 1150. This leads us to a possible suggestion that the real date given by 'Alī Raqqām was A.H. 545, which was, however, mistaken for A.H. 525 by later transcribers. Moreover, on referring to the poet's diwān we find that he more than once speaks of the death of the poet Amīr Mu'izzī, which took place in A.H. 542 = A.D. 1147. We have therefore good reason for asserting that Sanā'ī was alive in that year.

For the conflicting statements of the dates of the poet's death and his works see Rieu, pp. 549-50; Rieu, Suppl., No. 214; Ethé, Bodl. Cat., Nos. 914-928; W. Pertsch, Berlin Cat., p. 747; Ouseley, Biogr. Notices, p. 184; G. Flügel, i., p. 498; J. Aumer, p. 9; Cat. des MSS. et Xylographes, p. 326; Browne's Camb. Univ. Lib. Cat., pp. 294-98; H. Kh., vol. iii., p. 40; Cat. of the Arabic and Persian MSS., Madrasah Lib., Calcutta, pp. 79-80; Ethé, India Office Lib. Cat., Nos. 914-928; Sprenger, Oude Cat., p. 557, etc.

The concluding lines of the Ḥadīqah say that the poet, after completing the poem, sent it to Imān Burhān-ud-Dīn Abul Ḥasan 'Alī bin Nāṣir-al-Ġaznawī *alias* Biryāngar for his approval, and that it consists of ten thousand verses:—

عددش هست ده هزار ابیات  
هیه امثال و پند و مدح و صفات

The Ḥadīqah, which is divided into ten chapters, has been fully enumerated by Dr. Ethé in his Bodl. Lib. Cat., No. 528.

After fol. 66<sup>b</sup> two folios, containing 91 verses, are missing.

Written in a very beautiful minute Nasta'liq, with gold 'unwāns.

Nqt dated, apparently 16th century.

*Presented by*

Qāḍi Ridā Ḥusayn of Patna.

## No. 18.

fol. 262; lines 17; size  $8\frac{3}{4} \times 5$ ;  $5\frac{3}{4} \times 3$ .

The same.

Another copy of the Ḥadīqah, with the preface of 'Alī-al-Raffā or Raqqām (See H. Kh., vol. iii., p. 40).

The contents of this preface are fully explained by Rieu, p. 550<sup>a</sup>. The chapter division is wanting in this copy. In the end of this preface the author says that Sanā'ī died on Sunday, the 11th *Shā'bān*, A.H. 525, but this is disputed by Dr. Ethé, in his Bodl. Lib. Cat., p. 463, on the ground that the 11th of *Shā'bān* A.H. 525 was a Thursday and not Sunday (see above No. 17).

Beginning of the preface:—

الحمد لله الضمير بخفيات الضمير الحكيم الح

The poem itself begins on fol. 9<sup>b</sup>.

This copy also gives the date of composition of the Ḥadīqah as A.H. 525.

Two extra folios recently added in the beginning contain a short account of Ḥakīm Sanā'ī written by Maulawī Muḥammad Bakhsh Khān, the father of the founder of this library.

Written in a fine Nasta'liq, with gold 'unwāns.

Not dated, probably 15th century.

### No. 19.

fol. 13; lines 23; size  $10\frac{1}{4} \times 6$ ;  $8\frac{1}{2} \times 4$ .

منتخب حدیقه

## MUNTAKHAB-I-HADÎQAH.

Selections from the Ḥadīqah of Ḥakīm Sanā'ī. By فرید الدین عطار Farīd-ud-Dīn 'Aṭṭār (d. A.H. 627 = A.D. 1228).

Beginning—

حد بیحد صفات یزدانرا

مدح بیمدح ذات سبحانرا

This is probably Farīd-ud-Dīn 'Aṭṭār's first selection of the Ḥadīqah, from which he made the extract mentioned below.

This selection contains about twelve hundred verses.

The concluding line gives the date of composition of the Ḥadīqah A.H. 525.

پانصد و بست و پنج گشته تمام

Written in fine clear Nasta'liq, within four gold-ruled columns.

Dated the 3rd Dīl Ḥajj, A.H. 1061.

Scribe محمد علی بن عز الدین احمد



## No. 20.

fol. 39; lines 11; size  $10\frac{3}{4} \times 7$ ;  $7 \times 4\frac{1}{2}$ .

## انتخاب از منتخب حدیقه

Extracts from the selection of the Ḥadīqah of Ḥakīm Sanā'ī.

By the same Farīd-ud-Dīn 'Aṭṭār.

Beginning the same as above:—

حمد بیحد صفات یزدانرا الخ

On fol. 3<sup>b</sup> the author states that he made this extract from the selection he had previously made of the Ḥadīqah (see above No. 19) at the request of some of his friends:—

پیش ازین داعی از پی سببی  
کرده بود از حدیقه منتخبی  
دوستی درکمال میرت فرد  
روزی آن منتخب مطالعه کرد  
گفت ازین جمله باز بیرون آر  
انتخابی برای امتحان  
خاطر آن ملتبس اجابت کرد  
و ز پی این منتخب برون آورد  
هست برون اسم و ذات و صفات  
حدد این هزار و یک ابیات

From the above quoted verses it would appear that this extract contains one thousand and one verses, but the present copy contains only about eight hundred verses.

For other copies see Sprenger, *Oude Cat.*, p. 353; G. Flügel, *vol. i.*, p. 501; Ethé, *Bodl. Lib. Cat.*, col. 467<sup>a</sup>; Ethé, *India Office Lib. Cat.*, No. 925; W. Pertsch, *Berlin Cat.*, p. 750, and *Cat. des MSS. et Xylographes*, p. 328.

The contents of this extract are fully described in the aforesaid *India Office Lib. Cat.*

This copy also gives the date of composition of the Ḥadīqah as A.H. 525.

A splendid copy; probably written for some prince, with beautiful and richly decorated 'unwans.

A note on fol. 1 says that this copy was purchased at Hyderâbâd for the Library of Bahâdur Shâh, and a seal of امير خان خاله زاد بهادر شاه is affixed.

Not dated, probably 16th century.

Written in a very beautiful and bold Nasta'liq.

Scribe جان محمد بن مولانا خضر

### No. 21.

fol. 549; lines 17; size  $10\frac{1}{4} \times 6$ ;  $6\frac{1}{2} \times 3\frac{1}{4}$ .

لطائف الحدايق من نفائس الدقائق

### LATÂ'IF-UL-HADÂ'IQ MIN NAFÂ'IS-UD-DAQÂ'IQ.

A very valuable copy of the revised and collated edition of the Ḥadîqah of Ḥakim Sanâ'i, with commentaries and explanations of the text.

By 'Abd-ul-Laṭîf.

This is 'Abd-ul-Laṭîf's larger commentary on the Ḥadîqah, and an abridgment of this, composed by him in A.H. 1044 = A.D. 1636, is described in Ethé, India Office Lib. Cat., No. 923.

'Abd-ul-Laṭîf bin 'Abd Ullâh, عبد اللطيف بن عبد الله العباسي, died in A.H. 1048-9 = A.D. 1638-9, the 12th year of Emperor Shâh Jahân's reign. See Rieu, p. 589; Sprenger, Oude Cat., p. 494. The author of the 'Amal-i-Ṣâlih, fol. 747<sup>a</sup>, says that 'Abd-ul-Laṭîf, a native of Gujrat, was at first in the service of Lashkar Khân Mashhadi, and subsequently accepted the service of Shâh Jahân as Diwân-i-Tân, with the title of 'Aqîdat Khân. He has written a preface to the But Khânah of Muhammad Ṣûfî and Ḥasan Beg Khâkî, and has amplified it (see Ethé, Bodl. Lib. Cat., col. 196). He is also the author of several other works mentioned below. For his life, see Journal, Asiatic Society of 1868, p. 32, and the catalogues referred to above.

This commentary contains three prefaces by 'Abd-ul-Laṭîf and one by Sanâ'i.

fol. 1<sup>b</sup>-9<sup>a</sup>. 'Abd-ul-Laṭīf's first preface called **مرآت الصدایق**  
Beginning—

این نو شگفته گلزار یست که درین هنگام همیشه بهار و بهار فیض  
آثار سال هزار و سی و هشتم هجری و سنه اثنین جلوس همایون  
جهانشاهی الح

From this preface, which the commentator wrote in A.H. 1038 = A.D. 1628, in the second year of Shāh Jahān's reign, we learn that after finishing his works on the Maṣnawī of Jalāl-ud-Dīn Rāmī—such as his revised and annotated edition of the Maṣnawī, known as **نسخه ناسخه** (see Ethé, India Office Lib. Cat., Nos. 1088-1090); his commentaries on the Maṣnawī, viz., **لطایف المعنوی**, mentioned later on, and **مرآت المشنوی** (see Ethé, India Office Lib. Cat., No. 1102), and a glossary on that poem called **لطایف اللغات**, noticed hereafter—he became very fond of writing a commentary on the Ḥadīqah of Ḥakīm Sanā'ī.

The commentator, however, came to learn that Muḥammad 'Azīz Kākiltāsh, with the title of Khān-i-A'zam, the foster-brother of Akbar, in A.H. 1000 = A.D. 1591, while enjoying the governorship of Gujrāt, had secured, from Gaznī, at a large expense, an old copy of the Ḥadīqah, written only eighty years after the date of its composition and preserved on the tomb of Sanā'ī. While Khān-i-A'zam was leaving for a pilgrimage to Mecca, he left this copy with 'Abd-ur-Razzāq Ma'mūrī, known as Muzaffar Khān. In A.H. 1035 = A.D. 1625, when Muzaffar Khān came for a very short time to Āgrah, the commentator managed to get a transcription from this copy. In A.H. 1037 = A.D. 1627 the commentator, while in Lāhūr, with the help of several learned men, corrected this copy by comparing with several other manuscripts, marked the variations, made notes on the margin, and added the twenty folios which were missing in Khān-i-A'zam's copy (see Dr. Sprenger's note on p. 558 of his Oude catalogue about this copy, from which he transcribed a copy for himself). The commentator arranged the verses of the diwān, referred in the text, according to chapters and the traditions in a systematic order, and observed several abbreviations in his commentary, such as **یاي خطايي** for **خ**, **ف** for **ياي معروف** for **مع**, **ياي مجهول** for **مع**, **ياي تنکیر** for **تن**, **کاف عربي** for **ع** and **کاف فارسي**. He explained the difficult Arabic and Persian words, and noted down their correct reading by giving vowel points on the basis of reliable authorities. He added an index to the work, with reference to pages, and called the work **لطایف الصدایق من**

نفايس الدقايق. The commentator then dwells in length upon a comparison between the Ḥaḍīqah and the Maṣnawī of Jalāl-ud-Dīn Rūmī, and remarks that the Maṣnawī is an exposition of the Ḥaḍīqah. He designates the preface as مرآت الحدايق, and says that, as he has given a detail account of Sanā'ī's life in his work خلاصه احوال شعرا, he thought it useless to deal with the poet's life here. (See Ethé, Bodl. Lib. Cat., No. 366.)

This preface concludes with the following chronogram of its completion, written by a friend of the commentator:—

خواجہ عبد اللطیف انکہ بدھر  
نیست مستور ازو دقایق فیض  
بر حدیقہ نوشت دیباچہ  
کہ بود معدن حقایق فیض  
بہر تاریخ آن دبیر خرد  
گفت دیباچہ حدايق فیض

The words حدايق دیباچہ express the date A.H. 1038 = A.D. 1628.

fol. 9<sup>b</sup>, blank.

fol. 10<sup>a</sup>. A note says that the following complete preface of Sanā'ī is noted here, after consulting reliable lexicons and comparing with several other copies.

fol. 10<sup>b</sup>–21<sup>b</sup>. The preface of Sanā'ī. See Rieu, p. 550<sup>b</sup>; Ethé, Bodl. Lib. Cat., No. 530.

Beginning—

مپاس و متایش مبدعی است کہ بسن پاک مسندان و  
مسنکوي را ابداع کرد الخ

From this preface we learn that one of Sanā'ī's friends, Ahmad bin Mas'ūd-al-Musta'fi, seeing the poet depressed at the thought of quitting this world without leaving any work behind him, consoled the poet by giving him the examples of the prophet, his relatives and friends, and of other great men, and suggested him to write the Ḥaḍīqah.

fol. 22<sup>b</sup> 'Abd-ul-Latīf's second preface called رامسته خیابان.

Beginning—

برافزان بصیر و صیرفیان خیر رسته بازار ملک صورت و  
معنوي مخفي و مستور نمائد الخ

In this preface the commentator dwells upon the beauties of the *Ḥadiqah*, and the excellence of his present commentary on the poem, and says that he has not given his independent opinion in annotating and collating the present edition, but has worked in consultation with the eminent men of letters of his age, and has based the work entirely upon reliable lexicons and trustworthy authorities.

fol. 25<sup>a</sup>. The third preface of 'Abd-ul-Latif called گل سرمید.  
Beginning—

چون پاکیزه میوه باغ اصطفاء گرامی گوهرکان اجتناب سامی الخ

In this preface 'Abd-ul-Latif says that, as he received a great deal of assistance in his present work from Mir 'Imād-ud-Dīn Maḥmūd-al-Hamadānī, with the *Takhalluṣ Ilāhī* (*d.* A.H. 1057 = A.D. 1647 or A.H. 1064 = 1653) the author of a *diwān* (See Rieu, p. 687) and of the well-known *Tadkirah* called خزینه گنج (See Sprenger, *Oude Cat.*, p. 66), he ('Abd-ul-Latif) thought it proper to mention his (Ilāhī's) name here. This Ilāhī wrote two *Qaṣidas* (noted at the end of this preface), to commemorate the date of completion of the present work. And as the commentator had a long-felt desire of opening the work with the praise of the Emperor *Shāh Jahān*, and of mentioning in it the name of his benevolent master *Lashkar Khān*, these *Qaṣidas* abound with their praise. The commentator began the work in A.H. 1040 = A.D. 1630, and completed it in A.H. 1042 = A.D. 1632.

The words شرح ابیات جان نواز and اشارات لطیفی found respectively at the end of the two *Qaṣidas*, are the chronograms for the above dates.

It is also stated in this preface that Sanā'i first used the poetical title of Ilāhī, and that the *Ḥadiqah* was named Ilāhī *Nāmah*.

fol. 28<sup>b</sup>–29<sup>a</sup>. Blank.

fol. 29<sup>b</sup>–41<sup>a</sup>. The contents of the *Ḥadiqah*.

fol. 41<sup>b</sup>. The versified index of the ten chapters into which the *Ḥadiqah* is divided (See Browne, *Camb. Univ. Lib. Cat.*, p. 296).

fol. 42. A note of the commentator runs thus:—

معلوم ارباب خبرت و اصحاب فطنت که طالب و خواهان الخ

The commentator in this note says that he has given vowel points to the difficult Arabic and Persian words used in the text according to best authorities, such as *Qāmūs*, *Ṣurāḥ*, and other reliable lexicons. The note ends with the words حرره عبد اللطیف بن عبد الله العباسی که شارح و مصحح این کتاب میمنت نصابت. This note, with the concluding words, is found in many copies. The lithographed edition of

this commentary (Lucknow, A.D. 1887), p. 26, also contains the above reading. I therefore doubt the genuineness of the copy, No. 923, India Office Library, which is asserted by Dr. Ethé to be an autograph copy. In the said India Office Lib. MS. the words *موده* are added to *حرره*; but this does not, in my opinion, affect my doubts.

fol. 42<sup>b</sup> begins the poem:—

ای درون پرور برون آری الخ

The date of composition of the *Ḥadīqah* given in this copy is A.H. 535.

پانصد و سی و پنج گشت تمام

Another commentary on the *Ḥadīqah*, by Muḥammad Nūr Ullāh Aḥrārī, is mentioned in Sprenger, *Oude Cat.*, p. 559.

Written in a beautiful *Nastaliq*, within gold borders, with three fine ‘*unwāns* at the beginning.

Lithographed in Lucknow, A.D. 1887.

## No. 22.

fol. 96; lines, centre col. 17; margl. col. 34; size  $8\frac{1}{2} \times 4\frac{3}{4}$ ;  $5\frac{1}{4} \times 3\frac{1}{2}$ .

دیوان سنائی

## THE DÎWÂN OF SANÂ'Î.

With a complete preface of the poet.

Beginning—

سپاس و ستایش مبدعی را که بسخن پاک سخن دان و سخن  
گویی را ابداع کرد الخ

- The peculiarity in this copy is that the *Qasīdas*, *Gazals*, *Fards* and *Rubā'is* are (except the few *Fards*) all alphabetically arranged. This order is seldom found in other copies.

fol. 6<sup>b</sup>–83<sup>a</sup>. *Qasīdas* and *gazals*; beginning—

ای در دل مشتاقان از یاد تو بوستانها (بستانها)  
بر عجب بیچونی از صنع تو برهانها

The gazals end on fol. 83<sup>a</sup> with the following line:—

تانیست نکردی چو سنائی زعلائق  
زدحقلا عین مباحات نکردی

Then begin the Fards:—

از گلرخان ببوسه قناعت کن ای حکیم  
قناد خانه هست بگلخن چه میروی

The Rubâ'is begin on the margin of the same folio:—

دردل زطرب شگفته باغیست مرا  
بورجان زعدم نهاده داغیست مرا

Other copies of the diwân are mentioned in Rieu, p. 551; Rieu Suppl., Nos. 214 and 215, iii.; Ethé, Bodl. Lib. Cat., col. 468, and Ethé, India Office Lib. Cat., Nos. 2722, 609, etc.

Written in fine minute Nasta'liq, within gold borders.

Not dated, apparently 16th century.

### No. 23.

fol. 167; lines 14-15; size  $8\frac{1}{4} \times 4\frac{3}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{4}$ .

دیوان احمد جام

### DÎWÂN-I-AḤMAD-I-JÂM.

The lyrical poems of Aḥmad of Jâm, not arranged in alphabetical order.

Beginning as the second copy of Sprenger, Oude Cat., p. 325.

ای جمالت تابشی در انس و جان انداخته  
پرتو روی تو نوری در جهان انداخته

Abū Naṣr Aḥmad bin Abul Ḥasan (or, according to some, Abul Ḥusayn), surnamed *Zhandapīl*, ابو نصر احمد بن ابو شینخ الاسلام (یا ابو الحسین) النامقی الجامی معروف به ژنده پیل, usually

designated as شيخ الاسلام احمد جامي, was born in Nâmaq, a village in the district of Jâm, in A.H. 441 = A.D. 1049. He was a descendant of Jarîr bin 'Abd-Ullâh, who embraced Islâm in the year in which the prophet died.

The Shaykh spent his early life in bad company, during which period his studies were totally neglected; but at the age of twenty-two he left his parental home and began to lead an ascetic and studious life. After thus devoting his life for eighteen years, he came back to his native place, Jâm, at the age of forty, in A.H. 480 = A.D. 1087. His celebrity as a great saint began to attract crowds of people around him, who desired to repent. According to Nafahât, the Shaykh, in his well-known work مراج السائرين says that, up to the age of sixty-two, when he was composing the said work, eighteen thousand people had already undergone the ceremony of penitence under his spiritual guidance, while his son Shaykh Zahir-ud-Dîn 'Isâ, in his Ramûz-ul-Haqâ'iq (See H. Kh., vol. iii., p. 480), says that his father left six hundred thousand people behind him as his followers and disciples. Besides the diwân, he is the author of no less than fourteen Şâfi works, of which the following, viz., رساله مسرقدی, انيس التائبين, مكار الحقيقه and مفتاح النجات, مراج السائرين are extant among the Şâfi sects, while the rest are said to be destroyed during the raids of Changiz Khân. He had thirty-nine sons and three daughters, out of which only fourteen sons and the three daughters survived him. These fourteen afterwards became great scholars, authors and spiritual guides to people.

He died in A.H. 536 = A.D. 1141. See Taqî Auhadî, fol. 43<sup>b</sup>; Nafahât, pp. 405-417; Riyâd-ush-Shu'arâ, fol. 7<sup>b</sup>; Şuhuf-i-Ibrâhîm, fol. 6<sup>a</sup>; notices on his life will be found in Majâlis-ul-'Ushshâq, fol. 65<sup>a</sup>; Haft Iqlim; Âtash Kadah, p. 103; Makhzan-ul-Garâ'ib, fol. 7<sup>b</sup>; Khulâşat-ul-Afkâr; Daulat Shâh, p. 348, and Habîb-us-Siyar, vol. ii., Juz 3, p. 71. See also Rieu, p. 551; Sprenger, Oude Cat., p. 323, and Ethé, India Office Lib. Cat., No. 910.

On fol. 115<sup>b</sup> begins another diwân alphabetically arranged, agreeing with Rieu's copy, noticed in his catalogue, p. 551, and Sprenger's first copy, noticed in his Oude Cat., p. 324.

Beginning—

ای نام تو بردل و زبانها  
افتاده چو روح بر روانها

fol. 164<sup>b</sup>. Ruba'is; beginning—

دوري زخمت من زخم بيمارم  
اندوه ترا بپاد توميدارم



The Maṣnawī mentioned by Rieu and Sprenger is not found in our copies.

Written in a fair Nīm Shikastah. Not dated, apparently 17th century.

### No. 24.

fol. 163; lines 16-17; size  $9\frac{1}{4} \times 5\frac{3}{4}$ ;  $5\frac{1}{2} \times 3$ .

دیوان مختاری

## THE DÎWÂN OF MUKHTÂRÎ.

The dîwân of Mukhtârî, containing Qaṣidas, ġazals, maṣnawīs and Ruba'īs, without any alphabetical order.

Beginning—

ترا بشارت باد ای ولایت کرمان  
بفتح نامه شاه از دیار هندستان

The first Qaṣidah is in praise of Sultān Arslān bin Kirmān Shāh (A.H. 494-536 = A.D. 1100-1139).

Mukhtârî, with his full name سراج الدین عثمان بن محمد المختاری الغزنوی, who at first adopted the poetical title of 'Uṣmān, which he subsequently changed for Mukhtârî, was a native of Ġaznî and a contemporary of Ḥakīm Sanā'î, who speaks very highly of the poet and calls him his master. Mukhtârî flourished during the reign of Sultān Ibrāhîm bin Mas'ud of Ġaznî, who reigned from A.H. 451-481 = A.D. 1059-1088, but spent the greater portion of his life in Kirmān in the court of Arslān Shāh bin Kirmān Shāh, in whose praise most part of the poet's dîwān is devoted. Mukhtârî was skilled in the various kinds of poetry, and some of his Qaṣidas were imitated by several later poets of distinction, such as Khâqânî, Khusrû, Jāmî, etc. Besides the dîwān (of which Ârzû saw a copy containing seven thousand verses) Mukhtârî seems to have left a Shahriyâr Nāmah, in imitation of Firdausî's Shāh Nāmah (See Rieu, p. 542).

According to Taqî Kāshî, Oude Cat., p. 16, the poet died in A.H. 554 = A.D. 1159; while the author of the But Khānah (Ethé, Bodl. Lib. Cat., col. 197), followed by Âtash Kadah, fixes the poet's death in A.H. 544 = A.D. 1149. The authors of the Riyād-ush-Shu'arâ, fol. 371; Khulâsat-ul-Afkâr, fol. 170, and Makhzan-ul-Garâ'ib, fol. 750, place the poet's death in A.H. 534 = A.D. 1139, which seems too early. Still earlier is the date given by Taqî Auhādî, fol. 600, viz., A.H. 430 = A.D. 1038.

For further notices on the poet's life, see Daulat *Shâh*, p. 93; *Haft Iqlîm*, fol. 98.

Copies of his *diwân* are mentioned in *Ethé*, *Bodl. Lib. Cat.*, No. 527, and *Rieu Suppl.*, Nos. 211, vi., 215, vii. and 216.

fol. 161<sup>b</sup>. *Rubâ'is*; beginning—

ملکت ملکا نقش بقا را جان شد  
عدلت مسبب دم زدن حیوان شد

The MS. breaks off abruptly (wanting a folio or two), with the following first line of a *Rubâ'i*.

نازک دل اهل عشق جانباز تو نیست  
کأنجام تو در وفا چو آغاز تو نیست

The *Bodl. Lib.* copy mentioned above wants only nine lines from the beginning.

Written in a very beautiful *Nasta'liq*, within gold ruled borders, and with a fairly decorated '*unwân*.'

Not dated, apparently 16th century.

# No. 25.

fol. 322; lines 19; size  $10\frac{3}{4} \times 6$ ;  $7\frac{1}{4} \times 3\frac{1}{4}$ .

دیوان انوري

## THE DÎWÂN OF ANWARÎ.

Begins—

مقدري نه بالست بقدرت مطلق  
کند ز شکل غباري چو کنبد ازرق

\* *Auḥad-ud-Dîn 'Alî Anwarî* انوري, perhaps the greatest *Qaṣîdah* writer of Persia, was born in *Mahânah*, in the district of *Khâwarân*, from which he assumed the poetical title of *Khâwarî*, subsequently changed into *Anwarî* at the request of a friend. He was educated in the *Manṣûriyyah Madrasah* in *Tûs*, where he spent most of his time in the study of science. He was well versed in astrology, and

wrote several works on that subject, one of which is said, by the author of the *Şuḥuf-i-İbrâhîm*, fol. 27, to be known by the name of مقید. Like Adîb Şâbir, who died in A.H. 540 = A.D. 1145 (see Taqî Kâshî, *Oude Cat.*, p. 16), Anwarî was one of the favourite poets of Sultân Sanjar (d. A.H. 562 = A.D. 1166), to whom most of his qaṣîdas are addressed, and whom the poet survived (see H. Kh., vol. iii., p. 264).

It is related in the *Makhzan-ul-Garâ'ib*, f. 23, and other *Tadkiras*, that there was a conjunction of the seven planets in the sign of Libra in A.H. 581 = A.D. 1185, and Anwarî predicted a terrific storm, which would destroy buildings, uproot trees, and cause immense destruction. The people were so much frightened that they built rooms under ground to protect themselves from the approaching catastrophe. When the day arrived nothing took place, and on the failure of the prediction, Farîd Kâtib, a pupil of Anwarî, is said to have written the following satirical verses:—

گفت انوری که از اثر بادهای سخت  
ویران شود سراچه و کاخ مکندری  
در روز حکم او نوزیدمست هیچ باد  
یا مرسل الریاح تو دانی و انوری

The author of the *Âtash Kadah* mentions Adîb Şâbir as the author of the above lines; but this seems improbable, as Şâbir died in A.H. 540. On account of the ridicule and shame he was subjected to, Anwarî went to Nîshâpûr, and from there to Balkh, where he died, according to Taqî Kâshî, *Oude Cat.*, p. 16, in A.H. 587 = A.D. 1191. Daulat Shâh places the poet's death in A.H. 547 = A.D. 1152; but the copy of Daulat Shâh referred to by Sprenger, p. 332, places Anwarî's death in A.H. 556 = A.D. 1160. Taqî Auhâdî, fol. 66<sup>a</sup>, places it in A.H. 547 = A.D. 1152; *Khulâṣat ul-Afkâr*, f. 15<sup>a</sup>, in A.H. 569 = A.D. 1173; *Âtash Kadah*, pp. 77, in A.H. 656 = A.D. 1258; Mir'ât-i-Jahân Numâ, as mentioned by the author of the *Nashtar-i-Ishq*, fol. 86, in A.H. 582 = A.D. 1186; Mir'ât ul *Khiyâl*, A.H. 549 = A.D. 1154; *Sarw-i-Âzâd*, in A.H. 585 = A.D. 1189.

For notices on Anwarî's life and his works, see Rieu, ii., p. 554; Sprenger *Oude Cat.*, p. 331; Rieu *Suppl.*, No. 218; Ethé *Bodl.*, col. 471, etc.; Ethé, *India Office Lib. Cat.*, No. 935, etc.; G. Flügel, vol. i., p. 502; Stewart's *Cat.*, p. 56; W. Pertsch, p. 83, and *Berlin Cat.*, p. 743; J. Aumer, p. 10; *Cat. des MSS. et Xylographes*, p. 319; *Rosen Pers. MSS.*, p. 170; Browne, *Camb. Univ. Lib. Cat.*, p. 298; *Riyâd-ush-Shu'arâ*, fol. 13<sup>b</sup>; *Ḥabîb us-Siyar*, vol. ii., Juz iv., p. 103; see also Hammer, *Rede Künste*, p. 88; M. Ferte, *Journal Asiatique* 1891, and Zhukowski's *Essay on Anwarî's life and poetry*, published at St. Petersburg in Russian, and revised by Pertsch, *Litteraturblatt für Orientalische Philologie*, Band II., pp. 10-18.

The diwân of Anwarî has been printed, and lithographed resp. in Tabriz, A.H. 1260 and 1266; in Lucknow, 1880.

Taqî Auhâdî mentions having seen a copy of Anwarî's diwân, consisting of 14,000 verses, and the author of *Khulâṣat ul-Afkâr* one of 12,000 verses.

Contents :—

This copy of the diwân is divided into two parts, marked by two separate 'unwâns.

fol. 2<sup>b</sup>. Qaṣīdas, arranged alphabetically, begin :—

ای قاعده تازه ز دست تو کرم را الخ

fol. 169<sup>b</sup>. Another series of qaṣīdas, most of them very short, intermixed with muqatṭi'ât without any order, begins :—

این مجلس صاحب جهانست  
یا شکل بهشت جاودانست

fol. 204<sup>b</sup>. (satire) begins :—

تو وزیری منت مدحت گوی  
دست من بی عطا روا بینی

fol. 249<sup>a</sup>. Short satirical Maṣnawīs, beginning—

حبذا گیر قاضی گیرنگ  
انکه دارد ز سنگ خارا ننگ

fol. 253<sup>b</sup>. Gāzals, alphabetically arranged, beginning—

ای غارت عشق تو جهانها الخ

fol. 295<sup>b</sup>. Rubā'iyât, without any order, beginning—

آنی که گفت ضامن ارزاق آمد  
والی که درت قبله آفاق آمد

Written in fine clear Nasta'liq, within coloured ruled borders; a few pages in the beginning contain notes on the margin with occasional interlineal annotations.

In the colophon it is dated A.H. 700; but the appearance of the MS. shows that it belongs to the 15th century A.D.

Scribe

عبد الرشید

## No. 26.

fol. 252; lines 19; size  $12\frac{1}{2} \times 6\frac{1}{4}$ ;  $8\frac{1}{4} \times 4$ .

The same.

Another copy of Anwarî's diwân.

Beginn' at once with a Qaṣīdah in praise of Sulṭān Sanjar.

گردل و دست بحر و کان باشد  
دل و دست خدا یگان باشد

The usual opening Qaṣīdah, beginning with the line مقدری نه بالت is wanting in this copy.

fol. 1<sup>b</sup>-135<sup>b</sup>. Qaṣīdas without any alphabetical arrangement.

ff. 136<sup>a</sup>-242<sup>b</sup>. Qaṣīdas, muqattī'ât, tarkīb-bands, hazaliyât and gazals all intermixed.

ff. 242<sup>b</sup>-252<sup>a</sup>. Rubâ'iyât, without any alphabetical order, beginning—

از مشرق دست گوهر آل نظام  
ده ماه تمام را طلوعست مدام

Written in a firm Nasta'liq.

Dated Sha'bân A.H. 992.

Scribe محمد محسن (?) نامه خوان مشه‌دی

## No. 27.

fol. 149; fol. 25 centre col. and 42 margl. col.

Size,  $14\frac{3}{4} \times 7\frac{3}{4}$ ;  $13\frac{1}{2} \times 5\frac{1}{2}$ .

The same.

Another copy of Anwarî's diwân without any alphabetical order.

Begins the same as above.

fol. 1<sup>b</sup>-81<sup>a</sup>. Qaṣīdas intermixed with muqattī'ât.

fol. 81<sup>a</sup>-110<sup>a</sup>. Hazaliyât.

Begin as in No. 26 :—

تو وزيري و منت مدحت گوي الخ

fol. 110<sup>a</sup>–112<sup>a</sup>. Maṣnawī.

Begins as in No. 26 :—

حبذا گير قاضي گيرنگ  
آنکه دارد ز سنگ خارا ننگ

112<sup>a</sup>–138<sup>a</sup>. Gāzals in alphabetical order.

Begin—

از دور بدیدم آن پیرا  
آن رشک بنان آذري را

fol. 138<sup>b</sup>–149<sup>b</sup>. Rubā'iyāt.

Begin—

آني که گفت ضامن ارزاق آمد  
واني که درت قبله آفاق آمد

Written in ordinary Nasta'liq, within coloured ruled columns.  
Not dated, 16th century.

### No. 28.

fol. 71 ; lines 25 ; size 12 × 6 $\frac{3}{4}$  ; 9 × 4.

شرح قصاید انوري

### A COMMENTARY ON THE QAṢĪDAS OF ANWARĪ.

By محمد بن داؤد بن محمد بن محمود حلوي شاديابادي

Muḥammad b. Dā'ūd of Shādīābād.

Begins—

مپاس یقیاس مر صانع قدیم را که بامر کن جمله مکنونات را از  
نهانخانه کتم در صحراء وجود آورد

It is stated in the preface that the author, a favourite courtier of Sultân Naṣīr-ud-Dīn Khiljī, on once reciting a poem from Anwarī's diwān, was ordered by that monarch to write a commentary on the difficult verses of Anwarī.

Naṣīruddīn Khiljī, son of Ġiyāṣ-ud-Dīn Khiljī, reigned in Mālwaḥ from 906 to 916 A.H., and Shādiābād, also called Mandū, is one of its divisions.

For other copies see Rieu, p. 556; Ethé, India Office Lib. Cat., No. 947.

Dā'ud Shādiābādī has also written a commentary on the abstruse verses of Khaqānī, as will be seen hereafter.

Written in ordinary Indian Nasta'liq.

Not dated, 18th century.

### No. 29.

fol. 105; lines 198; size  $10\frac{3}{4} \times 7\frac{3}{4}$ ;  $7\frac{1}{4} \times 4$ .

The same.

Another copy of the same without the preface, beginning at once with the commentary on the verse:—

مقدري نه بالت بقدرت مطلق . . . . . مقدر اندازه هرچيز كننده  
الت دست افراز كار قدرت تواناي مطلق خاص الخ

Written in ordinary Indian Nasta'liq.

Not dated; 18th century A.D.

### No. 30.

fol. 172; lines 13; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $6 \times 3$ .

شرح قصاید انوري

### SHARH-I-QAṢĪD-I-ANWARĪ.

A commentary on the difficult Qaṣīdas and Muqattī'āt of Anwarī.

By میر ابو الحسن فراھانی Abul Ḥasan Farāḥānī.

Begins—

مپاسي که از روي گواهي خرد بر ذمه خانواده امکان لازم است

Taqi Auhadî, in his 'Urafât (fol. 107<sup>b</sup>), says that, while he was composing the Taḍkirah, Abul Ḥasan was then living in 'Irāq. Tahir-i-Naṣir Âbâdî, in his Taḍkirah, fol. 162<sup>a</sup>, says that Abul Ḥasan Farâhânî, owing to adverse circumstances, left his home and proceeded to Isfahân. On his way he met with Tâhir Naṣir Abâdî's uncle, Mirzâ Ḥasan Âlî, who died in the beginning of the reign of Shâh Safî (A.H. 1038-1052). After staying for some time in Naṣir Abâd Abul Ḥasan went to Shîrâz, and entered the service of Imâm Qulî Khân, the governor of Shîrâz, where he was put to death.

For notices on his life and other copies see Rieu, p. 556; Sprenger, p. 332; Ethé, Bodl., col. 478, and Mélanges Asiatiques, vol. iv., p. 54; Ethé, India Office Lib., No. 948.

fol. 115<sup>b</sup>-116<sup>b</sup>. The explanations of the different uses of حروف are given.

fol. 117<sup>a</sup>-120<sup>b</sup>. Blank.

fol. 121<sup>a</sup> begins the commentary on the Muqattî'ât:—

اي نام تو قالب عبارت را روح . . . الخ تعالي الله چه قادر است  
متعال که بستون خامه و اوتاد نقاط و طناب مسطور خيام بلند ابيات را  
افراخته

See Ethé, Bodl., col. 478, and Sprenger, p. 333.

On fol. 122<sup>a</sup> the commentator explains in detail the following kinds of verses, viz., رباعي and قطعه, غزل, ترجيع, and مثنوي.

Written in ordinary Nasta'liq. Dated, Kâlpi, A.H. 1211.

### No. 31.

fol. 396; lines 19; size  $11\frac{1}{2} \times 6\frac{1}{2}$ ;  $8 \times 4$ .

ديوان خاقاني

## THE DÎWÂN OF KHÂQÂNÎ.

Beginning—

دل من پير تعليم است و من طفل زبان دانش  
دم تسليم مر حشر و مر زانو دبستانش



Khâqânî, with his full name, افضل الدين بدیل ابراهيم بن علي نجار خاقانی الشروانی, was the son of 'Alî Najjâr, i.e. 'Alî the carpenter, a native of Shirwân. He was called the حسان العرب العجم after حسان, one of the most celebrated early poets of Arabia, who stood unrivalled in the laudatory poems addressed to the prophet, and died during the caliphate of 'Alî. Khâqânî refers to this in one of his verses quoted in 'Auî's Lubâb-ul-Albâb, p. 22.

چون دید که در هنر تمام  
حسان عجم نهاد نام

Several biographers say that his original name was Ibrâhîm, while some assume it to be 'Uṣmân; but the poet himself says in his following verse that he was called by his father "Badîl," meaning a substitute (for Sanâ'î).

بدل من آدمم اندر جهان سنائی را  
ازان سبب پدرم نام من بدیل نهاد

In his Tuhfat-ul-Irâqayn the poet frankly admits that his father was a carpenter, and his mother a Nestorian Christian converted to Islâm. He also tells us that his grandfather was a weaver, and that his paternal uncle, Mirzâ Kâfî b. 'Uṣmân, was a medical practitioner. In one of the verses of his ode to Isfahân, the poet says that he was born in A.H. 500 (A.D. 1106) at Ganjah. At an early age Khâqânî lost his father, and was left entirely to the care of his uncle, who taught him Arabic, metaphysics, medicine and astronomy. At the age of twenty-five the poet lost his uncle. The undoubted celebrity of Khâqânî as a poet is no doubt due to the celebrated Abul 'Alâ of Ganjah, who actually trained the poet in the art of verse-making, and who gave Khâqânî his daughter in marriage.

The poet at first adopted the poetical title of Haqâ'iqî, which he subsequently changed, at the suggestion of Abul 'Alâ of Ganjah, for Khâqânî, in honour of Khâqân-i-Kabîr Manûchihr, the then reigning sovereign of Shirwân. He was introduced into the court of this monarch through the influence of his father-in-law, the aforesaid Abul 'Alâ, who, according to Amîn Râzî, was at that time ملك الشعرا, or "the king of the poets" of Shirwân, and was addressed in the Imperial Orders as امتاد الشعرا, or "the Master of Poets" (در فرامین و مناشیر). When Khâqânî gained the warm favour of the Khâqân and rose to distinction, he began to ill-treat his former benefactor, Abul 'Alâ, and in consequence of a bitter jealousy between the two, they wrote biting satires against one another.

Amin Râzi states that Hamdullah Mustaufi, in his *Târikh-i-Guzidah*, followed by Jâmi in his *Nafahât-ul-Uns*, conceives *Khâqânî* to be a pupil of the poet Afṣah-ud-Dîn Falakî, and that Âḍarî, in his *Jawâhir-ul-Asrâr* (see Rieu, p. 43\*), says that both *Khâqânî* and Falakî were the pupils of Abul 'Alâ. The latter's statement is supported by the following verses of a qit'ah, quoted in the *Haft Iqlîm* (MS. copy A. S. B., No. D. 326, fol. 1107) which Abul 'Alâ addressed to *Khâqânî*.

دروگر پسر بود نامت بشروان  
 بغافانیت من لقب برنهادم  
 بجای تو بسیار کردم نکوئی  
 ترا دختر و مال و شهرت بدادم  
 چرا حرمت من نداری که من هم  
 ترا هم پدرخوانده هم اومتادم \*

*Khâqânî* enjoys the world-wide fame of a great *Qaṣidah* writer, and 'Aufî, in his *Lubâb-ul-Albâb*, remarks that the poet received one thousand dînâr for each of his *Qaṣidâs* addressed to the king. From the numerous Arabic words which the poet uses in his *diwân* and the Arabic *Qaṣidah* which he addressed to *Shirwân Shâh*, it can at once be concluded that he was also well versed in Arabic.

His life was spent in the court of *Khâqân Manûchîhr*, and his son *Akhtashân* (or *Akhsatân*) *Shâh*, who died about A.H. 584 = A.D. 1188, and to whom most of the poet's poems were addressed. It is said that *Khâqânî* once addressed a verse (quoted in *Daulat Shâh*, p. 80) to the *Khâqân*, which offended the latter to such an extent that he passed orders for putting the poet to death; but the poet managed to pacify the monarch by smooth excuses, and succeeded in obtaining permission to undertake the pilgrimage to Mecca, which he had already performed once in his youth. On his way he composed the well-known *Maṣnawî Tuhfat-ul-'Irâqayn* (vide *infra*). On his return from the pilgrimage he visited *Isfahân* and returned to *Shirwân*. Again here he incurred the displeasure of *Akhtashân Shâh*, and to avoid it he fled to *Baylaqân*, but was arrested and imprisoned by the order of the monarch in the fort of *Shâbrân*, where he composed the *Habsiyah*, or the "Prison Poem" (see *Khanykov*, pp. 113-128). After an imprisonment of seven months he was released through the intervention of the *Khâqân's* mother. The poet spent his last days in *Tabriz*, where he died.

\* These verses are also quoted in *Daulat Shâh*, pp. 70-71, but they are found with numerous variants in the *Târikh-i-Guzidah* (see *Browne's* translation, pp. 21-22).

The date of Khâqânî's death, A.H. 582 = A.D. 1186, fixed by Hamdullah Mustaufi in his Târikh-i-Guzîdah, and followed by Amin Râzî and Âdur, has been ably discredited by Dr. Rieu in his Persian Cat., p. 559. The learned doctor has shown that the poet survived his patron Akhtashân Shâh, composed poems in praise of the Atâbak Naşrat-ud-Dîn Qizil Arslân, who reigned from A.H. 582-587 = A.D. 1186-1191, and addressed a Qasîdah to Sultân Tukush Khwârizm Shâh after the conquest of Isfahân in A.H. 590 = A.D. 1193. We therefore agree with Dr. Rieu, in accepting the date A.H. 595 = A.D. 1198 given by the authors of the Khulâşat-ul-Afkâr, fol. 53<sup>b</sup>; Mukhbîr-ul-Waşîlîn and Natâ'ij-ul-Afkâr (in the margin of the Ḥabib-us-Siyar, vol. ii., Juz 2, p. 176).

According to the copy of Daulat Shâh mentioned by the author of the Şuḥuf-i-Ibrâhîm, fol. 276<sup>b</sup>, Khâqânî died in A.H. 588 = A.D. 1192, but Browne's edition of the Daulat Shâh gives A.H. 582 = A.D. 1186.

Notices on Khâqânî's life will be found in Riyâd-ush-Shu'arâ, fol. 124<sup>a</sup>; Khazâna-i-Âmirah, fol. 153, and Makhzan-ul-Garâ'ib, fol. 224. See also, besides the above-named references, Rieu, p. 558; Sprenger, Oude Cat., p. 461; Hammer, Redekünste, p. 125; Ouseley's Biographical Notices, p. 157; Khanykov, Mémoire sur Khacanie, in Journal Asiatique, 6<sup>me</sup> série, vol. iv., p. 137 (1864), and vol. v., p. 296 (1865); Salemann's introduction to his Russian edition of Khâqânî's ruba'is, St. Petersburg, 1875; Ethé, Bodl. Lib. Cat., Nos. 560-581; Ethé, India Office Lib. Cat., Nos. 950-970; W. Pertsch, Berl. Cat., p. 763; G. Flügel, i., p. 508; Mélanges Asiatiques, iii., p. 114.

The diwân contains Qasîdas, Tarjî'ât, Marâşî, Ġazals, Muqattî'ât and mixed Rubâ'iyât, in no particular order.

fol. 1<sup>b</sup>-251. Qasîdas and Marâşî.

fol. 252<sup>a</sup>-386<sup>a</sup>. Qasîdas, Ġazals, Tarjî'ât, Marâşî and Muqattî'ât together without any order.

fol. 386-396<sup>a</sup>. Rubâ'is.

For other copies see, besides the catalogues referred to above, Browne, Camb. Univ. Lib. Cat., p. 480; Jahrbücher, vol. lxvi.; Anzeig-blatt, p. 26, and St. Petersburg Cat., p. 328.

The poetical works of Khâqânî have been lithographed in Lucknow, 1879.

fol. 396 has been supplied by one Ilahdâd, son of Shaykh Nizâm in A.H. 1000.

Written in a beautiful Nasta'liq, within gold and coloured borders.

Not dated, apparently 14th century.

## No. 32.

fol. 366; lines (centre col.) 19; margl. col. 12: size  $10 \times 5\frac{3}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

## کلیات خاقانی

## KULLIYÂT-I-KHÂQÂNÎ.

The poetical works of Khâqânî, containing his *dîwân* and the *Tuhfat-ul-'Irâqayn*.

The MS. is divided into the following sections:—

I. The preface of the *Tuhfat-ul-'Irâqayn*. One folio, containing about fifteen or sixteen lines from the beginning is wanting, and the preface opens abruptly, thus:—

..... دیده میگفت موصل مکه ثانی است حضرت خواجه  
کعبه قاعده چنانست که کعبه بار کم دهد آن

II. foll. 4<sup>b</sup>-215<sup>a</sup>. *Qaṣīdas* in alphabetical order, with the exception of the first, which begins—

دل من پیر تعلیم است و من طفل زبان دانش  
دم تسلیم سر عشر و سر زانو دبستانش

This section is dated A.H. 1024.

III. foll. 215<sup>b</sup>-249<sup>a</sup>. *Muqattī'ât* in alphabetical order, beginning—

یا صفوة الرحمن شافع خلقه آن

IV. foll. 249<sup>b</sup>-295<sup>a</sup>. *Gazals* in alphabetical order, beginning—

جام می تاخط بغداد ده ای یار مرا آن

V. foll. 295<sup>b</sup>-302<sup>a</sup>. *Rubā'is* in alphabetical order, beginning—

ای تیر هنر مهیل برجیس لقا آن

VI. foll. 302<sup>b</sup>-365<sup>a</sup>. *Tuhfat-ul-'Irâqayn*, beginning—

مائیم نظارگان غمناک  
زین حقّه مسبز و مهره خاک

This is the well-known Maṣnawī of Khâqânî, in which the poet gives a description of his pilgrimage, specially referring therein to the two 'Irâqs, viz., 'Irâq-i-'Arab and 'Irâq-i-'Ajam.

fol. 1<sup>b</sup>; 365<sup>b</sup> and 366<sup>a</sup> contain beautiful full-page miniatures. Six sumptuous 'unwâns, one at the beginning of each section.

Written in perfect Nasta'liq, within gold and coloured borders.

The Tuḥfat-ul-'Irâqayn has been lithographed in Agra, 1855, and in Lucknow, 1876. Extracts from the poem have also been printed in Lucknow, 1867.

The MS. is dated A.H. 1027.

Scribe

قاسم الشيرازي

### No. 33.

fol. 114; lines 15; size  $8\frac{3}{4} \times 5\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

تحفة العراقيين

### TUḤFAT-UL-'IRÂQAYN.

Another copy of the Tuḥfat-ul-'Irâqayn, with the complete preface, which begins thus:—

خير ما احتصم المرء بحباله كلمة العجز لقصور باله عن معرفته الله الخ

The poem itself begins as usual, on fol. 6<sup>a</sup>.

fol. 1<sup>b</sup>–12<sup>a</sup>. On the margin, some selected Qaṣidas of Khâqânî.

Written in a fine Nasta'liq, within gold-ruled borders.

Dated A.H. 1014.

Scribe

محمد سعيد بن مرزا محمد البخاري

## No. 34.

foll. 213; lines 23; size  $9\frac{3}{4} \times 6$ ;  $7 \times 4$ .

شرح دیوان خاقانی

SHARH-I-DÎWÂN-I-KHÂQÂNÎ.

A commentary on the difficult Qaṣīdas of Khâqânî. By Muḥammad bin Dâ'ūd bin Muḥammad 'Alawī محمد بن داود بن محمد بن علوی الشادیا بادی (See No. 28 above.)

Begins—

جواهر زواهر میاس بیقیاس نثار حضرت صمدیه جل قدرته را  
مزاوار است الخ

No alphabetical order is observed in the explanation of the Qaṣīdas. It begins with the commentary on the Qaṣīdah with which most of the copies of the dîwân begin, viz. :—

دل من پیر تعلیم است و من طفل زبان دانش

For other copies, see Rieu, p. 561; Ethé, Bodl., Col. 483; Ethé, India Office Lib. Cat., No. 968, and Sprenger, Oude Cat., p. 462.

A commentary on Khâqânî's dîwân by 'Alawī Lāhijī of Jahāngīr's time is described in Rieu ii., p. 562; another, called محبت نامه by 'Abd-ul-Wahhâb bin Maḥmūd al-Ḥasanī al-Ḥusaynī al-Ma'mūrī, with the takhalluṣ غنائی, who flourished about A.H. 1090 = A.D. 1679, is mentioned in G. Flügel, i., p. 509, and W. Pertsch, Berlin Cat., p. 770, and a third, called فرح افرا by Qabūl Muḥammad, the author of the Haft Qulzum, is noticed in Sprenger, Oude Cat., p. 463.

The present copy is written in careless Nasta'liq, evidently by different hands, though the colophon mentions only ابراهیم میرن حسین as the scribe.

Dated A.H. 1036.

## No. 35.

fol. 183; lines 25; size  $11\frac{3}{4} \times 6\frac{3}{4}$ ;  $9 \times 4$ .

The same.

Another copy of the same commentary. Beginning as above.

Written in ordinary Nasta'liq.

Dated, A.H. 1223.

## No. 36.

fol. 76; lines 15; size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $6\frac{3}{4} \times 3\frac{1}{2}$ .

دیوان ظہیر فاریابی

## THE DÎWÂN OF ZAHÎR FÂRYÂBÎ.

With a preface.

Beginning of the preface—

مپاس یی نہایت و آفرین یی پایان قادریرا کہ دو شمع در حجرۂ  
دماغ ما افروخت آن

The author of this preface, who does not mention his name, was a contemporary of Zahr Fâryâbî. He says that he had a great desire to meet Zahr Fâryâbî, but before he could do so the poet had departed for the next world. He then collected the scattered poems of Zahr in a diwân, and dedicated it to the Wazîr Majd-ud-Dîn Ahmad bin Muhammad.

The same preface is noticed in Sprenger, *Oude Cat.*, p. 579; Rieu *Suppl.*, Nos. 222 and 223, and Ethé, *Bodl. Lib. Cat.*, No. 582.\*

Beginning of the diwân on fol. 5<sup>b</sup> as in Rieu *Suppl.*, No. 582, and Ethé, *Bodl. Lib. Cat.*

\* I think the author of this preface is probably Shams-ud-Dîn Sijâsî, who is mentioned by H. Kh., vol. iii., p. 293, to have collected the poet's diwân. Amin Râzî, however, gives a very meagre account of a poet whom he calls Shams-ud-Dîn Tâhir of Sinjâs or Sijâs. (See Ethé, *India Office Lib. Cat.*, col. 475, No. 1301.)

چو زهره وقت صبح از افق بسازد جنگ  
زمانه تیر کند ناله مرا آهنگ

Rieu Suppl., Copy No. 222, correctly reads جنگ instead of جنگ in the first line, and نیز instead of تیر in the second line. The initial line of the copy of *Zahîr's* *diwân* noticed by Dr. Rieu in his *Pers. Cat.*, vol. ii., p. 562<sup>b</sup>, viz.:—

ستاره سجده برد طالع منیر ترا  
زمانه بومه زند پایه سریر ترا

is found here on fol. 43<sup>a</sup>; and it is remarkable that Gustavus Flügel, in his catalogue, vol. i., p. 497, has quoted this verse as the initial line of the *diwân* of *Amîr Mu'tizzî*, who died in A.H. 542 = A.D. 1147.

*Zahîr-ud-Dîn Fâryâbî*, *طہیر الدین ابو الفضل طاہر بن محمد الفاریابی*, a native of *Fâryâb*, in *Balkh*, was, according to *Daulat Shâh*, a pupil of *Rashîd-i-Samarqandî*, the author of the *مہر و وفا*, and a contemporary of *Khâqânî*, *Mujîr-ud-Dîn Baylaqânî*, and several others. Besides being a renowned poet, *Zahîr* enjoyed the reputation of a great philosopher and astronomer of his age, and was called the *صدر الحکما* or "The head of the philosophers" (See 'Aufi's *Lubâb-ul-Albâb*, p. 298). *Zahîr*, in his poetical compositions, is sometimes ranked with *Anwarî*, and it is said that among the later poets of *Kâshân* there was a controversy as to which of the two deserved preference, and *Majd-ud-Dîn Hamgar*, to whom the matter was referred for decision, gave preference to *Anwarî*.\* He was at first a panegyrist to *Tugân Shâh*, who ruled in *Nîshâpûr* from A.H. 569–581 = A.D. 1173–1185, and of *Husâm-ud-Daulah Ardshîr*, the ruler of *Mâzandrân* A.H. 567–602 = A.D. 1171–1205. At the latter's hands the poet received many favours, and alludes to them in this verse:—

شاید کہ بعد خدمت ده ساله در عراق  
نام هنوز خسرو مازندران دهد

See Browne's *Ibn Isfandi-yâr's History of Tabaristân*, pp. 71–3, where also a long *Qasîdah* of the poet addressed to this ruler is quoted. When *Zahîr* rose to distinction he attached himself to the services of the *Atâbaks* of *Âdarbaijân*, *Muhammad bin Îlduguz*, known as *Jahân Pahlawân* (A.H. 568–582 = A.D. 1172–1186), and his brother and successor, *Qizil Arslân* (A.H. 582–587 = A.D. 1186–1191). The poet, however, left the latter's court, and entered the service of the *Atâbak Nasrat-ud-Dîn*, the

\* This versified reply of *Majd-ud-Dîn*, which he sent to *Kâshân* in the month of *Rajab*, A.H. 674, is fully quoted in Browne's *Târikh-i-Guzîdah*, pp. 61–62.



son of Muḥammad bin ʿİlduguz. He spent his last days in retirement, and died, according to the *Tārīkh-i-Guzidah*; Taqī Kāshī (Oude Cat., p. 16); Taqī Auhādī, fol. 430; Daulat Shāh; *Khazāna-i-ʿĀmirah*, fol. 227<sup>a</sup>; *Riyāḍ-ush-Shuʿarā*, fol. 245; *Ṣuḥuf-i-Ibrāhīm*, fol. 575, in A.H. 598 = A.D. 1201, at Tabrīz, and was buried in Surkhāb, near the tomb of Khāqānī.

For his life and poems see Rieu, p. 562; Sprenger, Oude Cat., p. 579; Ouseley, Biogr. Notices, p. 154; Ethé, Bodl. Lib. Cat., Nos. 582-584; Ethé, India Office Lib. Cat., No. 971; W. Pertsch, Berlin Cat., Nos. 691, 747-8; Rieu Suppl., Nos. 222-24; Krafft, p. 62; Upsala Cat., p. 102, and Browne's Camb. Univ. Lib. Cat., p. 302. See also *Habīb-us-Siyar*, vol. ii., Juz 4, p. 127; *Khulāṣat-ul-Afkār*, fol. 102<sup>b</sup>; *Makhzan-ul-Ġarāʾib*, fol. 509; *Nashṭar-i-ʿIshq*, fol. 1116; Hammer Redekunste, p. 130; Schefer's *Chrestomathie*, vol. i., p. 112, and Rosen Instut, p. 205.

The *diwān* was printed in Calcutta, A.H. 1245, and lithographed in Lucknow, A.H. 1295.

Written in a fine Nastaʿlīq, within gold-ruled columns.

Not dated, apparently 15th century.

### No. 37.

fol. 337; lines 21; size  $6\frac{1}{2} \times 5\frac{3}{4}$ ;  $4\frac{1}{2} \times 3$ .

خمسۀ نظامی

### KHAMSA-I-NIZĀMĪ.

The five poems of Nizāmī, also called Panjganj. Nizāmī, with his full name نظام الدین ابو محمد الیاس بن یوسف بن موید الکنجوی, the greatest of all the Maṣnawī writers, was born in the province of Qum, but the greater portion of his life was spent in Ganjah, a town of Arrān. Nizāmī's brother, Qiwāmī-i-Mutarriżī, was also a poet of great distinction, and a copy of his poems (O. E. 6464) is preserved in the British Museum. It also appears from several verses of his poems that he had a son named Muḥammad. Very unreliable accounts of the poet are given by his biographers, and I should like to refer to the learned monograph of W. Bacher, who has based Nizāmī's life exclusively on the poet's own statements in the several poems of his *Khamsah*.

Various conflicting dates are assigned to Nizāmī's death. Daulat Shāh, p. 131, followed by Taqī Auhādī, fol. 743, gives A.H. 576 =

A.D. 1180; Jāmi, in his *Nafahāt*, p. 708, followed by the author of the *Ḥabīb-us-Siyar*, vol. ii., Juz 4, p. 112, in A.H. 592 = A.D. 1195; Taqī Kāshī, *Oude Cat.*, p. 17, followed by the authors of the *Ṣubḥ-i-Ṣādiq* (on the margin of the *Ḥabīb-us-Siyar*, loc. cit.), and the *Nashtar-i-'Ishq*, fol. 1832, places the poet's death in A.H. 602 = A.D. 1205. The author of the *Khulāṣat-ul-Afkār*, fol. 192<sup>a</sup>, fixes Nizāmī's death in A.H. 600 = A.D. 1203.

Of the various statements of his age made by Nizāmī himself in his poems, the most accurate seems to be that in the prologue to the *Laylā Majnūn*, where the poet says that he had then counted seven times seven years: *مجموعه هفت سبع خوانم*, that is, forty-nine years, and as the poem was completed in A.H. 584 = A.D. 1188, as mentioned in the same prologue

کاراسته شد به بهترین حال  
در صلح رجب به ثا و فا دال

we may conclude that the poet was born in A.H. 535 = A.D. 1140.

Again, in the epilogue to the *Iskandar Nāmāh*, which was added by a contemporary of the poet, it is stated that he died at the age of sixty-three years and six months.

فزون بود شش مه ز شصت و سه سال

So we may infer that Nizāmī died in A.H. 599 = A.D. 1202.

For further notices on Nizāmī's life see *Haft Iqlim*, fol. 268; *Riyād-ush-Shu'arā*, fol. 411; *Makhzan-ul-Garā'ib*, fol. 867; *Ātash Kadah*, p. 318; see also Sprenger, *Oude Cat.*, p. 519; Rieu, p. 564; Captain H. Wilberforce Clarke's *Translation of the Sikandar Nāmāh*, London, 1881; Hammer *Redekünste*, p. 105; W. Bacher's *Nizāmī's Leben und Werke*, published in German, Leipzig, 1871; English translation of the same, London, 1873.

For other copies of Nizāmī's *Khamsah* and his works, see, besides the above-mentioned catalogues, Rieu *Suppl.*, Nos. 225-229; *Ethé*, *Bodl. Lib. Cat.*, col. 487; *Ethé*, *India Office Lib. Cat.*, Nos. 927-1027; *Camb. Univ. Lib. Cat.*, pp. 303-306; G. Flügel, i., p. 503; W. Pertsch, p. 67, and *Berlin Cat.*, p. 751; *St. Petersburg Cat.*, p. 32, etc., etc.

According to Daulat Shāh and Taqī Auhādī, Nizāmī has left, besides the *Khamsah*, a *diwān* containing above twenty thousand verses, and the former quotes a *gazal* of the poet, and although 'Aufī (vol. ii., p. 397) cites three short *gazals* which he says he heard a scholar reciting in *Nishāpūr*, yet he distinctly says that, except the *Maṣnawī* poems, Nizāmī left very little poetry. W. Bacher (p. 7), however, cites a verse from the *Laylā Majnūn* as a proof that the poet arranged his *diwān* in

A.H. 584 (A.D. 1188). Strange that no copy of the diwân of such an eminent poet as Nizâmî is to be found anywhere.

The Khamsah of Nizâmî was lithographed in Bombay, 1834 and 1838, and in Tehran A.H. 1261. Edited in Tabriz, 1845.

Contents:—

I.

fol. 1<sup>b</sup>.

مخزن الاسرار

MAKHZAN-UL-ASRÂR.

Begins—

هست کلید در گنج حکیم  
بسم الله الرحمن الرحيم

The poem is divided into twenty sections or Maqâlas. According to this copy, the poem was completed in A.H. 582 = A.D. 1186, as will appear from the following concluding lines:—

از گه هجرت شده تا این زمان  
پانصد و هشتاد و دو افزون بدان

But this seems improbable, as the Shîrîn Khusrû, which was composed after the Makhzan-ul-Asrâr, is dated A.H. 571 = A.D. 1175. Copies of the poem are mentioned by Rieu and Ethé, pp. 559 and 488, bearing the dates A.H. 552 and 559 = A.D. 1157 and 1163 respectively. However, the question of the date of composition of the poem has been ably discussed by Professor Rieu, who assigns the date A.H. 572 or 573 = A.D. 1176 or 1177. See also Ethé, *India Office Lib. Cat.*, No. 972, 1.

The poem is dedicated to Fakhr-ud-Dîn Bahrâm Shâh, son of Dâ'ûd, King of Armenia and Rûm, f. 5<sup>b</sup>.

شاه فلک تاج و ملیحان نگین  
مفخر آفاق ملک فخر دین

Bahrâm Shâh was the hereditary ruler of Arzan Jân, and a vassal of Qiltj Arslân (A.H. 558–578 = A.D. 1162–1182). He died in A.H. 622.

The Makhzan-ul-Asrâr was lithographed in Lucknow 1869, 1872, and with a commentary, 1881; Cwaxpûr, 1869, and edited by H. Bland, Lond. 1844. An English translation by J. Haddon Hindley, in manuscript, is preserved in the British Museum, London.

fol. 30<sup>b</sup>–31<sup>a</sup>. Blank.

## II.

fol. 31<sup>b</sup>.

خسرو و شیرین

KHUSRŪ WA SHĪRĪN.The loves of Khusrū and Shīrīn.

Begins—

خداوندا در توفیق بکشی  
 نظامی را ره تحقیق بنمای

On fol. 38<sup>a</sup> begins the story :—

چنین گفت آن سخن گوی کهن زاد  
 که بودش دامستانهای کهن یاد

The prologue contains eulogies on Sultān Tuğral, Shams-ud-Dīn Abū Ja'far Muḥammad, and Qizil Arslān. There is also a panegyric addressed to Tuğān Shāh under the heading طغانشاه امیر طغانشاه on fol. 33<sup>b</sup>.

طغانشاه سخن بر ملک شد چیر  
 فراخان قلم را داده شمشیر

Tuğān Shāh ascended the throne of Persia in A.H. 569 = A.D. 1173, after the death of Sultān Sanjar, and was slain by Tukush, the Sultān of Khwārizm, in A.H. 581 = A.D. 1185.

There are different views regarding the dedication of the poem.

According to Nashtar-i-Ishq, fol. 1832, the poem was dedicated to Tuğral Arslān, who ascended the throne in A.H. 573 = A.D. 1177: according to Rieu, p. 566<sup>a</sup>, to Shams-ud-Dīn Abū Ja'far Muḥammad bin Atābak İlduguz, and according to Ethé, Bodl., col. 488, to the three above-named persons.

In the prologue on fol. 34<sup>a</sup>, the poet says that he composed the poem at the instance of Tuğral Arslān, as will be seen from the following verses :—

- (۱) چو سلطان جهان شاه جوان بخت  
 که بر خوردار باد از تاج و از تخت . . .
- (۲) پناه ملک شاهنشاه طغرل  
 خداوند جهان سلطان عادل

- (۳) بسطانی بتاج و تخت پیوست  
بجای ارسلان بر تخت به نشست
- (۴) من این گنجینه را مر می کشادم  
بنای این عمارت می نهادم
- (۵) اشارت زنگی از درگاه معبور  
بشغل بنده القا کرد منشور
- (۶) کزین مان تحفه عالی بسازد  
که عقل از منتش گردن فرازد
- (۷) قبول بندگی را ساز دادم  
سلامت را بخون خط باز دادم

The line giving the date of completion of the poem (in A.H. 576 = A.D. 1180) mentioned by Rieu, p. 566<sup>a</sup>, is not found in any of our copies.

Nizâmî also states at the end how he was honourably received and highly rewarded by Qizil Arslân.

چنان رفتم که سوی کعبه حجاج  
چنان باز آمدم کاخ ز معراج

The poem ends with a short eulogy on the prince Naṣrat-ud-Dîn.

موید نصرة الدین کافرینش  
ز نام او پذیرد نور بینش

The *Khusrû-wa-Shîrîn* was lithographed at Lahore in A.H. 1288. For the contents, see Hammer's *Schirin*, Leipz., 1809.

### III.

fol. 102<sup>b</sup>.

لیلی و مجنون

LAYLÂ AND MAJNÛN.

A poem on the loves of Laylâ and Majnûn.

Begins—

ای نام تو بهترین سراغاز  
بی نام تو نامه کی کنم باز

The poem is dedicated to Akhtashân Shâh, or Shîrwân Shâh (*d.* in A.H. 584), as mentioned in the epilogue, fol. 156<sup>b</sup>.

نه شروان شاه بل جهان شاه  
کی خسرو ثانی اختشان شاه

On fol. 106<sup>b</sup> the poet says that he received a letter from that king requesting him to take Laylâ Majnûn as his next subject, after the completion of Shîrîn Khusrû. Hence he composed the present poem, as he says on fol. 107<sup>a</sup>, consisting of more than four thousand verses, completing it at the end of Rajab, A.H. 574 = A.D. 1178 (probably a mistake for A.H. 584 = A.D. 1188).

این چار هزار بیت و اکثر  
شد گفته بیچار ماه کمتر . . .  
کارامته شد به بهترین حال  
در مصلح رجب بشی وفا دال  
تاریخ حیان که داشت با خود  
هفتاد و چهار بود و پانصد

هشتاد و چهار is evidently a mistake for هفتاد و چهار, as it has already been mentioned that Nizâmî composed his Khusrû Shîrîn in A.H. 576 = A.D. 1180.

The story begins on fol. 112<sup>a</sup>:—

گوینده دامتآن چنین گفت  
آن لحظه که در این سخن مفت

The poem ends with a dedication to the same Akhtashân Shâh. Edited, Lucknow, 1870 and 1888. Translated into English by J. Atkinson in 1836.

## IV.

fol. 157<sup>b</sup>.

هفت پیکر

## HAFT PAYKAR.

Haft Paykar, or "The Seven Images," containing seven stories related by the seven favourites of the king, Bahrâm Gâr, hence its other name, *قصهٔ بهرام گور*,

Begins—

ای جهان دیده بود خویش از تو  
هیچ بودی نبود پیش از تو

The poem was written for 'Alâ-ud-Dîn Karb Arslân, a descendant of Aqshangar Ahmadî (d. A.H. 527 = A.D. 1132). He was governor of Marâgah, where he was besieged in A.H. 602 = A.D. 1205. See Kâmil, vol. xii., p. 156, and vol. x., p. 483.

The poet refers to the above king on fol. 160<sup>b</sup> :—

حمدت مملکت عالم الدین  
حافظ و ناصر زمان و زمین  
شاه کرب ارسلان کشور گیر  
به از الپ ارسلان بتاج و سریر  
نسل اشنقری موید ازو  
جد و ابا کمال امجد ازو

Other copies have *الپ ارسلان* and *قزل ارسلان* substituted for *کرب ارسلان*

G. Flügel and several others assert that the poem was dedicated to Qizil Arslân, but it seems improbable, as this Arslân died in A.H. 587 = A.D. 1191, while the poem was composed in A.H. 593 = A.D. 1196 (see Rieu, p. 567.) Dr. Ethé, *India Office Lib. Cat.*, No. 972, 4), is, however, of opinion that it was dedicated to Naşrat-ud-Dîn Arslân, who ascended the throne of Mûşil in A.H. 598 = A.D. 1201.

On fol. 164<sup>a</sup> begins the story :—

گوهر امای گنج خاله راز  
گنج گوهر چنین کشاید باز

The prologue, fol. 215<sup>a</sup>, contains the date of the composition, the 14th of Ramadân, A.H. 593 = A.D. 1196.

از پس پانصد و نود مه قران  
گفتم این نامه را چو ناموران  
روز بد چارده ز ماه صیام  
چار ساعت ز روز رفته تمام

Some copies read an erroneous date, A.H. 598 = A.D. 1201.

The Haft Paykar was lithographed in Bombay, 1849, and Lucknow, A.H. 1290. One of the Seven Tales was published with a German translation by F. von Erdmann in his "Behramgur und die Russische Fuerstentochter," Kasan, 1844.

## V.

fol. 215<sup>b</sup>.

اسکندر نامه

## ISKANDAR NÂMAH.

The Book of Alexander.

Begins—

خدایا جهان بادشاهی تراست  
ز ما خدمت آید خدائی تراست

The poem is divided into two parts; the first part, called *Sharaf Nâma-i-Iskandarî*, or *Iskandar Nâma-i-Barrî*, treats of Alexander as a conqueror, and records his battles on land. The second part, entitled variously as *Khîrad Nâma-i-Iskandarî*, *Iqbâl Nâma-i-Iskandarî* or *Iskandar Nâma-i-Bahrî*, describes the king as a prophet and philosopher, and relates his adventures at sea.

In the prologue, after highly eulogising the king Nasrat-ud-Din, the poet says that the monarch had wished the poem to be dedicated to him.

جهان پهلوان نصرت الدین که هست  
بر اعدای خود چون فلک چیره دست  
چو فرمان چنین آمد از شهریار  
که بر نام ما نقش بند این نگار



Naṣrat-ud-Dīn Abū Bakr bin Atābak Muḥammad ascended the throne at Tabriz, A.H. 587 = A.D. 1191, on the assassination of his uncle, Qizil Arslān, and died in A.H. 607 = A.D. 1210. (See Ḥabīb-us-Siyar, vol. ii., Juz 4, p. 127.)

The story begins on fol. 225<sup>a</sup>:—

گزارنده نامۀ خسروي

چنين داد نظم سخن را نوي

In Copy No. 38, fol. 341<sup>b</sup>, the poet enumerates his works thus:—

موي مخزن آوردم اول پسيچ

که مستي نکردم دران کار هيچ

درو چرب و شيريني انگيختم

بشيرين و خسرو درآويختم

وزانجا سراپرده بيرون زدم

در عشق ليلي و مجنون زدم

چو زان دامستان باز پرداختم

موي هفت پيكر فرس تاختم

كنون بر بساط سخن پروري

زنم كوس اقبال اسكندري

From this it is clear that the Iskandar Nāmah was composed after the Haft Paykar, i.e., after A.H. 593 = A.D. 1196.

In other copies the date of composition of the Iskandar Nāmah is given A.H. 597 = A.D. 1200.

بتاريخ پانصد نود هفت سال

چهارم محرم بوقت زوال

and this date is supported by the author of the *Nashṭār-i-‘Ishq*, fol. 1832. But the present copy and copies of earlier dates do not mention any verse giving the date of composition.

The epilogue to the first part ends with a panegyric on the same Naṣrat-ud-Dīn.

On fol. 293<sup>b</sup> the second part of the Iskandar Nāmah, called in the heading *کتاب اقبالنامه*, begins—

خرد هر کجا گنجی آرد پدید  
ز نام خدا سازد آنرا کلید

The prologue contains a dedication to Malik Qâhir 'Izzud-Dîn Mas'ûd bin Nûr-ud-Dîn Arslân; who became the ruler of Mausi in A.H. 607 = A.D. 1210, and died in A.H. 615 = A.D. 1218.

مر سرفرازان و گردنکشان  
ملک عزالدین قاهر شه نشان  
بطغرای دولت چو طغرل نگین  
ابو الفتح مسعود بن نورالدین

In the epilogue, fol. 337<sup>a</sup>, the poet says that he had reached at this stage the age of sixty.

بشصت آمد اندازۀ سال من  
نگشت از خود آوازۀ حال من

The first part of the Iskandar Nâmah was edited with a commentary in Calcutta, 1812, and reprinted in 1825. The text was printed in Calcutta, A.H. 1269, and lithographed with marginal notes in Lucknow, A.H. 1282, and in Bombay, 1277 and 1292. Extracts from the first part will be found in Franz von Erdmann's work "De Expeditione Russorum Berdaam versus," Casan, 1826, and in Charmoy's "Expédition d'Alexandre contre les Russes," St. Petersburg, 1829. See also Spiegel, "Die Alexandersage beiden Orientalen," Leipzig, 1851, pp. 33-50.

The whole of the first part has been translated into English by Capt. H. W. Clarke, London, 1881.

The second part was edited, under the title of Sikandar Nâma-i Bahri, by Dr. Sprenger, Calcutta, 1852 and 1869.

A short statement of the contents will be found in Erdmann's work, vol. i., p. 24, and a fuller abstract in Bacher's Memoir, pp. 101-171. See also Ethé, "Alexanders Zug zum Lebensquell," Sitzungsberichte der bayrischen Akademie, 1871, pp. 343-405.

In noticing a copy of the Khamsah, Dr. E. Denison Ross, in his Cat. of the Arabic and Persian MSS., in the India Office Lib., pp. 26-27, has described a copy of the Iskandar Nâmah, which is particularly interesting for offering a recension of the poem. This version is not divided into two parts, and the learned doctor has made ingenious attempts in showing the considerable differences from other known versions.

Written in a fine minute Nasta'liq within four gold borders.

Dated, the 20th Šafar, A.H. 835.

Scribe

محمد بن علي

### No. 38.

fol. 507; margl. col. of 16 lines, central col. of 21 lines.

Size  $9 \times 6\frac{1}{2}$ ;  $6\frac{1}{2} \times 4$ .

The same

Another copy of Nizâmî's Khamsah.

Contents:—

fol. 1<sup>b</sup>. مخزن الاسرار Makhzan-ul-Asrâr.

The colophon, fol. 43<sup>a</sup>, is dated the 14th Rajab, A.H. 882.

fol. 43<sup>b</sup>. خسرو و شیرین Khusru wa Shîrîn.

This portion is dated, fol. 158<sup>a</sup>, the 18th Dîqa'ad A.H. 882.

fol. 158<sup>b</sup>. لیلی و مجنون Laylâ wa Majnûn.

Dated, fol. 240<sup>a</sup>, 17th Muhurram, A.H. 883.

fol. 240<sup>b</sup>. هفت پیکر Haft Paykar.

Dated, fol. 327<sup>a</sup>, 8<sup>th</sup> Rabî' I, A.H. 883.

fol. 327<sup>b</sup>. The first part of the Iskandar Nâmah, called in the heading کتاب شرفنامه اسکندری

Dated, fol. 444<sup>a</sup>, the 23rd Jamâdî I, A.H. 883.

fol. 444<sup>b</sup>. The second part of the Iskandar Nâmah, called کتاب اقبالنامه

Colophon, dated the 3rd Rajab, A.H. 883.

fol. 22<sup>a</sup>, 65<sup>b</sup>, 83<sup>a</sup>, 101<sup>b</sup>, 105<sup>b</sup>, 203<sup>b</sup>, 204<sup>a</sup>, 210<sup>a</sup>, 227<sup>a</sup>, 233<sup>a</sup>, 235<sup>b</sup>, 255<sup>a</sup>, 261<sup>b</sup>, 273<sup>b</sup>, 370<sup>b</sup>, 382<sup>a</sup>, 469<sup>b</sup> contain miniatures in Persian style.

Written in a fine clear Nasta'liq, with a double page 'unwân at the beginning of the work, and illuminated headings at the beginning of each poem.

On fol. 1<sup>a</sup>, a note, written in a gold circle, runs thus:—

خمسۀ مولانا نظامی از خزائن قطب شاه مقابلہ کرد اخذ ملا روخا

It also bears the seals of 'Inâyat Khân Shâh Jahânî and 'Abdur Rashîd-i-Daylamî, two nobles of the court of the Emperor Shâh Jahân.

## No. 39.

fol. 278; lines 20; size  $9\frac{1}{4} \times 6\frac{1}{2}$ ;  $7\frac{3}{4} \times 4\frac{1}{4}$ .

## FOUR MASNAWÎS BY NIZÂMÎ.

1. fol. 1<sup>b</sup>. مخزن الاسرار
2. fol. 31<sup>b</sup>. خسرو و شیرین
3. fol. 107<sup>b</sup>. هفت پیکر
4. fol. 168<sup>a</sup>. Iskandar Nâmah (the first part).

Twenty-seven lines from the beginning are wanting, and the poem abruptly opens with the line:—

خرد تا ابد در نیابد ترا  
که تاب خرد بر نتابد ترا

fol. 252<sup>b</sup>. The second part of the Iskandar Nâmah, called in the heading خرد نامه

folios containing about one thousand two hundred verses are missing at the end.

Written in a beautiful Nasta'liq, apparently in the 16th century.

## No. 40.

fol. 110; lines 17; size  $6\frac{1}{2} \times 4\frac{3}{4}$ ;  $4\frac{1}{4} \times 3\frac{1}{2}$ .

## TWO MASNAWÎS BY NIZÂMÎ.

1. fol. 3<sup>b</sup>. مخزن الاسرار
2. fol. 39<sup>b</sup>. لیلی مجنون

fol. 2<sup>b</sup>, 3<sup>a</sup>, 7<sup>b</sup>, 21<sup>b</sup>, 26<sup>b</sup>, 56<sup>b</sup>, 65<sup>b</sup> and 80<sup>a</sup> contain fine, but faded miniatures.

This splendid copy is written within four gold-ruled borders in a very minute and beautiful Nasta'liq, with a fine illuminated double-page 'unwân, at the beginning of the مخزن الاسرار, and an exquisitely decorated heading at the beginning of the Laylâ Majnûn.

Not dated, apparently 15th century.

[S. Khurshîd Nawâb.]

## No. 41.

fol. 297 ; lines 12 ; size  $7\frac{1}{2} \times 4\frac{3}{4}$  ;  $5\frac{3}{4} \times 3\frac{1}{4}$ .

خسرو شیرین

KHUSRŪ SHÎRÎN.

Khusrŭ Shîrîn ; begins as usual.

fol. 31<sup>a</sup>, 32<sup>b</sup>, 40<sup>a</sup>, 42<sup>a</sup>, 43<sup>b</sup>, 45<sup>a</sup>, 48<sup>a</sup>, 54<sup>a</sup>, 57<sup>a</sup>, 59<sup>b</sup>, 62<sup>b</sup>, 76<sup>a</sup>, 84<sup>a</sup>, 89<sup>a</sup>, 93<sup>b</sup>, 96<sup>b</sup>, 108<sup>b</sup>, 114<sup>a</sup>, 119<sup>b</sup>, 149<sup>a</sup>, 151<sup>b</sup>, 155<sup>a</sup>, 169<sup>a</sup>, 184<sup>a</sup> and 283<sup>a</sup> contain exquisite miniatures in Indian style.

Written in fine Indian Nasta'liq, between fancy gold grounds, within thick gold and coloured borders. In the colophon it is stated that the manuscript was transcribed for one Yûsuf Khân.

Dated, Monday the 22nd Dil Hajj A.H. 1237.

## No. 42.

fol. 234 ; lines 15 ; size  $11\frac{1}{2} \times 6\frac{1}{2}$  ;  $9 \times 4\frac{1}{2}$ .

اسکندر نامہ

ISKANDAR NÂMAH.

The first part of the Iskandar Nâmah, generally called the شرفنامہ  
اسکندری

fol. 30<sup>b</sup>, 32<sup>a</sup>, 43<sup>a</sup>, 84<sup>a</sup>, 98<sup>b</sup>, 121<sup>a</sup>, 130<sup>a</sup>, 169<sup>b</sup>, 170<sup>a</sup> and 198<sup>b</sup> contain fine miniatures in the Indian style, illustrating the text.

On fol. 226<sup>b</sup>, space for miniature is left blank.

Written in a clear Indian Nasta'liq, with a fine double-page 'unwân.

Not dated. 17th century.

## No. 43.

fol. 123 : lines 817 ; size  $9\frac{3}{4} \times 5$  ;  $7\frac{1}{4} \times 3$ .

The same.

This copy contains scanty notes on the margin in the same handwriting as the text.

The headings are in red.

Written in a clear Nasta'liq within red-ruled borders.

Dated 27th Šafar, A.H. 1143.

Scribe, Muḥammad Khān Qādirī. محمد خان قادري

S. Khurshid Nawāb.

## No. 44.

fol. 246 ; lines 15 ; size  $14 \times 8\frac{1}{2}$  ;  $10 \times 5\frac{1}{2}$ .

The same.

Another copy of the first part of the Iskandar Nāmāh.

fol. 7<sup>b</sup>, 15<sup>b</sup>, 21<sup>b</sup>, 22<sup>b</sup>, 27<sup>a</sup>, 30<sup>a</sup>, 36<sup>b</sup>, 38<sup>b</sup>, 45<sup>b</sup>, 46<sup>b</sup>, 49<sup>a</sup>, 53<sup>b</sup>, 56<sup>a</sup>, 62<sup>b</sup>, 64<sup>a</sup>, 66<sup>a</sup>, 67<sup>a</sup>, 71<sup>a</sup>, 76<sup>a</sup>, 79<sup>b</sup>, 83<sup>a</sup>, 86<sup>a</sup>, 91<sup>a</sup>, 92<sup>a</sup>, 96<sup>b</sup>, 103<sup>b</sup>, 108<sup>a</sup>, 111<sup>b</sup>, 117<sup>a</sup>, 121<sup>b</sup>, 124<sup>b</sup>, 128<sup>b</sup>, 133<sup>a</sup>, 138<sup>a</sup>, 144<sup>a</sup>, 147<sup>b</sup>, 154<sup>b</sup>, 163<sup>a</sup>, 165<sup>b</sup>, 171<sup>b</sup>, 178<sup>b</sup>, 183<sup>a</sup>, 188<sup>b</sup>, 200<sup>a</sup>, 209<sup>a</sup>, 217<sup>a</sup>, 223<sup>b</sup>, 227<sup>a</sup>, 236<sup>a</sup> and 243<sup>b</sup> contain fine coloured illustrations in Indian style.

Written in fine bold Nasta'liq, within gold ornamented grounds, with a double-page 'unwān at the beginning.

Copyist, محمد

Dated Lahore, Sunday the 11th Šafar, A.H. 1144.

## No. 45.

fol. 13; lines 23; size  $10\frac{1}{4} \times 6$ ;  $8\frac{1}{2} \times 4$

خلاصهٔ خمسةٔ نظامی

KHULÂṢA-I-KHAMSA-I-NIZÂMÎ.

Extracts from the five Maṣnawis of Nizâmî, with a short prose preface.

Begins—

بر اصحاب دولت و ارباب مکنیت واجب و لازم است که بعد از  
قرأت قرآن کریم و تلاوت فرقان قدیم الخ

This redaction is divided into thirty-seven chapters according to the subjects, which are generally concerned with moral and religious precepts.

The first chapter, در توحید و مناجات, begins thus on fol. 2<sup>a</sup>:—

ای همه هستی ز تو پیدا شده  
خاک ضعیف از تو توانا شده

Other copies of the Khulâṣah are mentioned in Rieu, p. 575; Ethé. Bodl., col. 493, and Pertsch, Berl., No. 788; see also Sprenger, p. 521. A copy of similar extracts, divided into thirty-five chapters, is described in Ethé, India Office Lib. Cat., No. 982. See also Ethé, Bodl., Nos. 597 and 598, Rieu (*ib.*), and Pertsch, Berl. (*ib.*).

Written in fine clear Nasta'liq, within four gold-ruled borders, with the headings in red.

Dated A.H. 1061.

Scribe, Muḥammad 'Alī محمد علی

## No. 46.

full. 473; 25 lines in four centre columns; 63 lines in marginal column;  
size  $14 \times 9$ ;  $12\frac{1}{2} \times 8$ ;  $9\frac{1}{4} \times 5\frac{1}{4}$ .

کلیات شیخ فرید الدین عطار

## KULLIYÂT-I-SHAYKH FARÎD-UD-DÎN

‘ATTÂR.

The complete poetical works of Farîd-ud-Dîn ‘Attâr.

Farîd-ud-Dîn ‘Attâr, with his full name ابو حامد محمد بن ابوبکر ابراهيم فریدالدین عطار النیسابوری, the celebrated mystic and a most profound Sûfî poet, about whom Jalâl-ud-Dîn Rûmî, the greatest of all the Sûfî poets, is said to have made the following remarks:—

هفت شهر عشق را عطار گشت  
ما هنوز اندر خم یک کوچه ایم

was born in Shâdiyâkh, near Nîshâpûr in A.H. 513 = A.D. 1119, during the reign of Sultân Sanjar, and was killed by the Mughals in A.H. 627 = A.D. 1229, at the age of 114 lunar years. ‘Attâr, who is more renowned as a Sûfî than a poet, derived his poetical title from the profession of his father, a druggist, which ‘Attâr himself continued for some time. Meagre and unreliable accounts of his life are found in the Tadkîras, and I should like to refer to the life added in the beginning of the Tadkîrat-ul-Auliya, edited by Dr. Browne. See also Taqî Auhadî, fol. 450; Nafahât; Haft Iqlîm, fol. 216; Majâlis-ul-‘Ushshâq, fol. 92; Makhzan-ul-Ġarâ’ib; Daulat Shâh and H. Kh., vol. ii., p. 68.

For further notices on his life and his complete works, see Rieu, i., p. 344, and vol. ii., pp. 576–580; Ethé, Bodl. Lib. Cat., Nos. 622–636; Ethé, India Office Lib. Cat., Nos. 1031–1033; Sprenger, Oude Cat., pp. 346–358; Camb. Univ. Lib. Cat., p. 310; Ouseley’s Biographical Notices, p. 236, and G. Flügel, p. 509.

Besides his well-known work, Tadkîrat-ul-Auliya and a diwân, containing, according to Makhzan-ul-Ġarâ’ib, thirty thousand verses and



ten thousand Rubâ'is, 'Atţâr is said to have left forty Maşnawîs, of which the following are known:—

(14) وصیت نامه	(1) اصرار نامه
(15) بلبل نامه	(2) الهی نامه
(16) اصرار شہود	(3) مصیبت نامه
(17) گل خسرو	(4) جواهر الذات
(18) مظهر العجايب	(5) اشتر نامه
(19) خیاط نامه	(6) مختار نامه
(20) کنز الحقایق	(7) حیدر نامه
(21) هفت وادی	(8) بیسر نامه
(22) لسان الغیب	(9) سیاه نامه
(23) مفتاح الفتوح	(10) منطق الطیر
(24) منصور نامه	(11) گل هرمز or خسرو نامه
(25) کنز البحر	(12) پند نامه
	(13) وصلت نامه

Ethé, Bodl. Lib. Cat., Nos. 622-25, mentions three copies of the Kulliyât, each containing twenty or twenty-one Maşnawîs, and Sprenger also mentions a similar number of Maşnawîs. But our copy of the Kulliyât contains the poet's diwân and twelve Maşnawîs only.

Contents (marginal column):—

# I.

fol. 1<sup>b</sup>-93<sup>a</sup>.

جوهر الذات

JAUHAR-UD-DÂT.

This is only the second of the three daftars into which the poem is divided. The first and the second daftars are wanting in this copy. It begins thus:—

تعالی اللہ ازین دیدار پر نور  
کہ در ذرات عالم گشت مشہور

It is incomplete towards the end, and breaks off abruptly on fol. 93<sup>a</sup> with the first part of a verse, viz., *بود کاینجا توزین سر حقیقت*. The second part of twenty verses at the end are wanting, and space is left blank for them. On fol. 21 about forty-four verses are wanting, and after fol. 8 three folios, containing about two hundred and fifty verses, are missing. The poem is also called *جواهر الذات—جواهر ذات* and *جواهر نامه*. For other copies see Sprenger, *Oude Cat.*, p. 351; W. Pertsch, *Berlin Cat.*, p. 780; Ethé, *Bodl. Lib. Cat.*, No. 622, 623, etc.; Rieu, ii., pp. 576–577; Ethé, *India Office Lib. Cat.*, No. 1031, 1017, etc., and G. Flügel, i., p. 513.

## II.

fol. 1<sup>b</sup> (centre column).

مظهر العجایب

## MAZHAR-UL-'AJÂ'IB.

Beginning—

آفرین جان آفرین بر جان جان  
زانکه هست او آشکارا و نهان

On fol. 3<sup>a</sup>, the author, after giving the title of the poem in this way—

این کتابم از خرایب آمد است  
مظهر مر عجایب آمد است

enumerates his following previous compositions:—

خسرو گل	جواهر الذات
بلبل نامه	اشتر نامه
الهی نامه	منطق الطیر
پند نامه	مصیبت نامه
and	اسرار نامه
تذکرة الاولیا	وصلت نامه

Thirty-eight lines, which were missing on fol. 21, have been recently added by the scribe of this library.

After fol. 8, three folios, containing about three hundred verses, are missing.

For other copies, see Sprenger, *Oude Cat.*, p. 353; Rieu, p. 579; Ethé, *Bodl. Lib. Cat.*, No. 622, 5, etc., and Ethé, *India Office Lib. Cat.*, No. 1131, 18, etc.

fol. 70<sup>b</sup>-71<sup>a</sup>. Centre column blank.

## III.

fol. 71<sup>b</sup>.

منطق الطير

## MANTIQ-UT-TAYR.

Beginning—

آفرین جان آفرین پاک را  
آنکه جان بخشید و ایمان خاک را

The poem is divided into thirty sections, مقاله. The verse giving the date of its composition A.H. 583 = A.D. 1187, quoted in Rieu *Suppl.*, No. 235, ii., is wanting here.

Lithographed in Lucknow, A.H. 1288, and Bombay, A.H. 1280.

Edited by Garcin de Tassy, Paris, 1857; translated into French in 1863. For other copies, see Sprenger, *Oude Cat.*, p. 354; Ethé, *Bodl. Lib. Cat.*, No. 622, etc.; Rieu, p. 576<sup>a</sup>; Pertsch, *Berlin Cat.*, No. 753; G. Flügel, i., pp. 509 and 511; Browne, *Camb. Univ. Lib. Cat.*, p. 312. fol. 121<sup>a</sup> blank.

## IV.

fol. 121<sup>b</sup>.

حلاج نامه or منصور نامه

## HALLÂJ NÂMAH OR MANŞÛR NÂMAH.

Beginning—

بود منصوري عجب شوریده حال  
در ره تحقیق او را صد کمال

This poem, seldom found in other copies of the *Kulliyât*, is noticed in Stewart *Cat.*, p. 60; Ethé, *Bodl. Lib. Cat.*, No. 623, 15, and Ethé, *India Office Lib. Cat.*, No. 1033, 13.

fol. 124<sup>a</sup>-125<sup>a</sup> blank.

## V.

fol. 125<sup>b</sup>.

مصیبت نامه

## MUṢĪBAT NĀMAH.

It is also called نزهت نامه. See Upsala Cat., p. 100.

Begins—

حمد پاک از جان پاک آن پاک را  
کو خلافت داد مشقت خاک را

The poem is divided into forty chapters, enumerated by Sprenger, Oude Cat., p. 349. See also Ricu, p. 576; Ethé, Bodl. Lib. Cat., No. 622, 12; Pertsch, Berlin Cat., No. 761; and G. Flügel, i., p. 510. fol. 200<sup>b</sup>–201 blank.

## VI.

fol. 201<sup>b</sup>.

لسان الغیب

## LISÂN-UL-ĠAYB.

Begins—

اسم توحید ابتدای نام اوست  
مرغ روحم جملگی در دام اوست

See Ethé, Bodl. Lib. Cat., No. 622, Art. 4, etc.; Ethé, India Office Lib. Cat., No. 1031, 16, etc.

Spaces for headings are left blank.

fol. 249<sup>a</sup> blank.

## VII.

fol. 249<sup>b</sup>.

خیاط نامه

## KHIYÂT NĀMAH.

Begins—

بنام آنکه هستی زو نشان یافت  
نفوس ناطقه زو نور جان یافت

The title of the poem occurs in the following verse (fol. 249<sup>b</sup>):—

چو بر کاغذ نهادم نوک خامه  
نوشتم نام این خیاط نامه

It is divided into ten chapters, فصل, enumerated by Sprenger, p. 356. See Ethé, Bodl., No. 624, Art. 16; Ethé, India Office Lib. Cat., No. 1033, 11.

fol. 259<sup>b</sup>–260<sup>a</sup> blank.

### VIII.

fol. 260<sup>b</sup>.

مفتاح الفتوح

MIFTÂH-AL-FUTÛH.

Begins—

پناه من بچی کو نمیرد  
بآهی عذر صد عصیان پذیرد

The title is mentioned in the following: fol 261<sup>b</sup>.

”تو مفتاح الفتوحش نام کن هان“

For other copies, see Ethé, Bodl., Nos. 622, Art. 19; 623, Art. 10; 624, Art. 7; 627, Art. 3, and Rieu Suppl., No. 235, vi.; Ethé, India Office Lib. Cat., Nos. 1031, 11, etc.

fol. 277<sup>b</sup>–278<sup>a</sup> blank.

### IX.

fol. 278<sup>b</sup>.

کنز الحقایق

KANZ-UL-HAQÂ'IQ.

Begins—

ببام آنکه جانرا نور دین داد  
خرد را در خدا دانی یقین داد

The following verse on fol. 280<sup>a</sup> gives the title of the poem:—

چو گفتم اندرو چندین حقایق  
نهادم نام او کنز الحقایق

For other copies, see Sprenger, p. 356, where the initial line is different; Ethé, Bodl., Nos. 622, Art. 18; 623, Art. 9; Rieu Suppl., No. 235, v.; Ethé, India Office Lib. Cat., No. 1031, 13, etc.  
fol. 292<sup>a</sup> blank.

## X.

fol. 292<sup>b</sup>.

هفت وادي

## HAFT WÂDÎ.

Begins—

حمد پاک از جان پاک آن پاک را  
کو خلافت داد مشیت خاک را

Some seven or eight verses of the beginning are, with slight alteration, exactly the same as in the مصیبت نامه

For other copies, see Sprenger, p. 357, and Ethé, Bodl., No. 622, Art. 9; Ethé, India Office Lib. Cat., No. 1031, 6, etc.

Spaces for headings are left blank throughout.  
fol. 299<sup>a</sup> blank.

## XI.

fol. 299<sup>b</sup>.

اشتر نامه

## USHTUR NÂMAH.

Begins—

ابتدا بر نام حي لا يزال  
صانع اشيا و ابداع جلال

For other copies, see Sprenger, p. 352; Rieu, p. 578; Ethé, Bodl., No. 622, Art. 15, and Leyden Cat., ii., p. 114; Sprenger Cat., p. 352; W. Pertsch, Berlin Cat., p. 717; Ethé, India Office Lib. Cat., No. 1031, 1, etc.

Spaces for headings are left blank.  
fol. 348<sup>a</sup> blank.

## XII.

fol. 343<sup>b</sup>.

پند نامه

## PAND NÂMAH.

The most popular of all the poems of 'Attār.

Begins—

حمد بيجد مر خدای پاک را  
آنکه ایمان داد مشیت خاک را

For other copies, see Rieu, p. 579; Sprenger, p. 355; Ethé, Bodl., No. 622, Art. 10 (where the initial line is different); W. Pertsch, Berlin Cat., pp. 72, 91, etc.; G. Flügel, i., p. 511, and iii., p. 415; Rosen, Pers. MSS., p. 202, etc.

This poem has been repeatedly printed in Calcutta, Lucknow, Lahore, Boulak and Constantinople. It was edited by J. H. Hindley, London, 1809, and translated into French by S. de Sacy, Paris, 1819, and into German by G. H. F. Nesselmann. Hâjī Khal, vol. ii., p. 68, mentions a Turkish commentary on the Pand Nâmah, by Sham'î (d. 1009), entitled Sa'adat Nâmah. For other editions and translations, see Ethé, India Office Lib. Cat., No. 1031.

fol. 355<sup>b</sup> and 356<sup>a</sup> blank.

### XIII.

fol. 356<sup>b</sup>.

دیوان

### DÎWÂN.

Containing Qasîdas, Ġazals and Rubâ'iyât.

fol. 356<sup>b</sup>. Beginning of Qasîdas without alphabetical order.

مبہان خالقی کہ صفاتش ز کبریا  
بر خاک عجز میفکند عقل انبیا

fol. 365<sup>b</sup>. Ġazals not alphabetically arranged.

Begins—

پیر ما میرفت هنگام صحر  
آفتادش بر خرابائی گذر

fol. 413<sup>b</sup>–419<sup>a</sup>. Rubâ'iyât (about 191 in number).

Begin—

از عشق تو کام دل ما ناکامیست  
ارام گرفتیم ز بی آرامیست  
ای زاهد نیکنام منشین با من  
بر خیز که سرمایہ من بد نامیست

fol. 419<sup>b</sup>–420<sup>a</sup> blank.

fol. 420<sup>b</sup>. Spaces for eleven quatrains are left blank.

fol. 421. Another series of Rubâ'iyât, numbering one thousand seven hundred and eighty-four.

Opens thus:—

ای هفت میپر پرده دار در تو  
وی هشت بهشت رهگذار در تو  
رخ زرد و کبود جامه خورشید منیر  
سرگشته ذره غبار در تو

The total number of Rubâ'iyât in this dîwân is one thousand nine hundred and seventy-five only, while the number of gazals, compared with another copy of the dîwân mentioned hereafter, is much less.

For other copies, see Sprenger, *Oude Cat.*, p. 348; Ethé, *Bodl.*, No. 636; Ethé, *India Office Lib. Cat.*, No. 1031, etc. See also G. Flügel, *iii.*, p. 447, where a copy of the Qaṣīdah, entitled *لجّة الابرار*, is described.

A very correct copy, written in a fine clear Nasta'liq, within gold-ruled borders. The frontispiece of each of the Maṣnawīs is fairly decorated.

Not dated; apparently 17th century.

#### No. 47.

fol. 442; centre column 15 lines; marginal column 24–26 lines.

Size  $10\frac{3}{4} \times 6\frac{1}{4}$ ;  $7 \times 3\frac{3}{4}$ .

سبعة فرید الدین عطار

### SEVEN MAṢNAWÎ POEMS OF FARÎD-UD-DÎN 'AṬṬÂR.

#### I.

fol. 1<sup>b</sup>.

الهی نامه

ILÂHÎ NÂMAH.

Begins—

الهی نامه را آغاز کردم  
بنامت باب نامه باز کردم



The poem is divided into twenty-two chapters, described by Sprenger, p. 357. See Ethé, Bodl., No. 622, Art. 11; Rieu, p. 576, and Stewart's Cat., p. 61.

Colophon: Dated, Shâh Jahân Âbâd, the 24th Ramaḍân, A.H. 1133, during the reign of Muḥammad Shâh.  
fol. 127<sup>b</sup>-128<sup>a</sup> blank.

¶

## II.

fol. 128<sup>b</sup>.

اسرار نامه

## ASRÂR NÂMAH.

Begins—

بنام آنکه جانرا نور دین داد  
خرد را در خدادانی یقین داد

According to Sprenger, p. 358, the poem is divided into twenty chapters, مقالہ, and according to Ethé, India Office Lib. Cat., No. 1031, 12, into nineteen.

For other copies, see Rieu, p. 576; Ethé, Bodl., No. 622, Art. 18; Pertsch, Gotha, No. 52; G. Flügel, i., p. 510; St. Petersburg, p. 332, and Pertsch, Berl., No. 688.

The work has been lithographed at Tehran, A.H. 1298.

Dated the 13th Şafar, A.H. 1123.

fol. 175<sup>a</sup> blank.

## III.

fol. 175<sup>b</sup>.

اشتر نامه

## USHTUR NÂMAH.

(See No. 46 above, Art. XI.)

This is dated the 27th Şafar, A.H. 1123.

fol. 296<sup>b</sup>-297<sup>a</sup> blank.

## IV.

fol. 297<sup>b</sup>.

مصیبت نامه

## MUŞÎBAT NÂMAH.

(See No. 46 above, Art. V.)

Dated 17th Rajab, A.H. 1123.

fol. 407<sup>a</sup> blank.

## V.

fol. 407<sup>b</sup>.

بلبل نامه

## BULBUL NÂMAH.

Begins—

قلم بردار راز دل عیان کن  
 سراغ ازش بنام غیب دان کن

See Sprenger, p. 355, and Ethé, Bodl., No. 622, Art. 8; Ethé, India Office Lib. Cat., No. 1031, 3.

## VI.

fol. 413<sup>b</sup>.

بیسر نامه

## BÎSAR NÂMAH.

Begins—

من بغیر تو نه بینم در جهان  
 قادرا پروردگارا جاودان

The title of the poem occurs on fol. 416<sup>a</sup>.

مر بیسر نامه را پیدا کنم  
 عاشقانرا در جهان شنیدا کنم

See Sprenger, p. 349, and Ethé, Bodl., No. 622, Art. 17; Ethé, India Office Lib. Cat., No. 1031, 7, etc.

fol. 417<sup>a</sup> blank.

## VII.

fol. 417<sup>b</sup>.

وصلت نامه

## WAṢLAT NÂMAH.

Begins—

۶

ابتدا اول بنام کردگار  
خالق هفت و شش و پنجم و چهار

fol. 418<sup>b</sup>. l. 11 contains the title of the book.

نام این کرده بوصلت نامه من  
زانکه وصلت دیده ام از خویشتن

See Rieu, p. 579; Sprenger, p. 355, and Ethé, Bodl., No. 622, Art. 7;  
Ethé, India Office Lib. Cat., No. 1031, 10.

Written in a careless Nasta'liq.

fol. 1<sup>a</sup> contains two seals of Mirzâ Khurram Bakht, son of Mirzâ  
Jahândâr Shâh, son of Shâh 'Âlam, King of Delhi.

## No. 48.

fol. 375; lls. 15. Size  $8\frac{3}{4} \times 5\frac{3}{4}$ ;  $6 \times 3$ .

مظهر العجائب

## MAZHAR-UL-'AJÂ'IB.

Another copy of Mazhar-ul-'Ajâ'ib, by Farîd-ud-Dîn 'Attâr.

Written in ordinary Nasta'liq. Dated, Patna, 15th Sha'bân; the year  
is not given. Written by Amân Ullah. 18th century.

## No. 49.

fol. 110; lls. 25; in four gold-ruled columns. Size  $11\frac{1}{2} \times 7$ ;  $9 \times 5\frac{1}{4}$ .

جوهر الذات دفتر اول

## JAUHAR-UD-DÂT.

First Daftar (Book) of Jauhar-ud-Dât, by Farid-ud-Din 'Attâr.  
Begins as usual.

Written in fine clear Nasta'liq. Not dated, probably 17th century.

## No. 50.

fol. 145; lls. 17. Size  $6 \times 4$ ;  $4\frac{1}{4} \times 2\frac{1}{4}$ .

منطق الطير

## MANTIQ-UT-TAYR.

Another copy of Mantîq-ut-Tayr.

Begins as usual.

fol. 1<sup>a</sup>, 11<sup>b</sup>, 33<sup>b</sup>, 41<sup>b</sup> and 77<sup>a</sup>, contain miniatures very much damaged.  
The headings are written in Naskh, with gold.

Written in an elegant minute Nasta'liq character, within gold-ruled borders, with beautiful but faded 'unwân.

Dated, 7th Jamâdî I, A.H. 842.

(Damîr ud Din.)

## No. 51.

fol. 163; ll. 14; size  $8\frac{3}{4} \times 6$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

The same.

Another copy of Farīd-ud-Dīn 'Aṭṭār's منطق الطير, with a complete copy of اسرار نامه and some fragments from his other Maṣnawīs on the margin.

fol. 1<sup>b</sup> (centre column) begins the منطق الطير

On fol. 3<sup>b</sup> (margin) begins the اسرار نامه, and it ends on the margin of fol. 69<sup>a</sup>.

The following verse in the epilogue gives A.H. 573 as the date of composition of this poem:—

پانصد و هفتاد و سه بگذشت سال  
هم ز تاریخ رسول ذوالجلال

but Ricu Suppl., No. 235, quotes a verse giving the date A.H. 583.

Written in fine and clear Nasta'liq, within gold-ruled borders.

Not dated, apparently 14th century.

## No. 52.

fol. 334; ll. 13; size  $8\frac{1}{4} \times 5\frac{3}{4}$ ;  $6\frac{3}{4} \times 4$ .

دیوان فریدالدین عطار

## DÎWÂN-I-FARÎD-UD-DÎN 'AṬṬÂR.

Another copy of Farīd-ud-Dīn 'Aṭṭār's diwân, containing about one thousand two hundred verses of Qaṣīdas and four thousand verses of Gazals.

Qaṣīdas, without any alphabetical arrangement, begin as usual.

The Gazals, alphabetically arranged, begin as in Sprenger, p. 348, on fol. 54<sup>a</sup>:—

گفتم اندر محنت و خواری مرا  
چون به بینی نیز بگذاری مرا

It is remarkable that this copy of the *diwân* does not contain the *Ġazals* ending in the letters ف ع ط ض ص خ ف.

One or two folios are wanting at the end.

Written in a very modern hand; probably 19th century.

### No. 53.

fol. 66; lines 14: size  $11 \times 6\frac{1}{2}$ ;  $8\frac{3}{4} \times 4\frac{3}{4}$ .

دیوان معین چشتی

### DÎWÂN-I-MU'ÎN-I-CHISHTÎ.

The *diwân* of *Khawājah Mu'în ud-Dîn Chishtî*, with the *Takhalluṣ* Mu'în containing mystical and sufiistic poems in alphabetical order.

Beginning—

روده جان و دلم را جمال نام خدا  
نواخت تشنه لبانرا زلال نام خدا

The only source which leads us to suppose that the author of this *diwân* is the celebrated *Khawājah Mu'în ud-Dîn Chishtî*, is, that some of its verses are found quoted in *Taqî Auḥadî's* 'Urafât, fol. 672\*, and *Wâlih's Riyâd ush Shu'arâ*, fol. 375\*, which they attribute to this holy saint; but neither of them, nor any other authority, distinctly says that Mu'în *Chishtî* is the author of any *diwân*.

*Khawājah Mu'în-ud-Dîn Ḥasan al-Sanjari*, خواجه معین الدین حسن السنجری, the most distinguished saint of the *Chishtiyah* sect, was the son of *Khawājah Ġiyâṣ ud-Dîn Ḥasan*, and was born in *Sistân* in A.H. 537 = A.D. 1142. He was the disciple of *Shaykh 'Uṣmân Hârûnî*, with whom he remained for fifteen years. He came to *Ajmîr* during the time of *Pithaurâ*, the *Rājah* of that place, who was defeated by *Shihâb ud-Dîn Ġūrî* in A.H. 588 = A.D. 1192. Here he died on the 6th of *Rajab*, A.H. 633 = A.D. 1235, and his shrine was constantly visited by emperors and princes, and attracts even to this day crowds of votaries.

See *Akḥbâr-ul-Akhyâr*, p. 26; *Safinat-ul-Auliya*, p. 158; *Miftâḥ-ut-Tawâriḳh*, p. 87; *Makhzan-ul-Ġarâ'ib*, fol. 764; *Majma'ul Fuṣṣḥâ*, i., p. 542, etc.

This copy of the *diwân* ends with the line—

چون معین معترف بنادانی است  
یا الهی اگر تو میدانی

The subscription runs thus—

دیوان حضرت محیط بحر عرفان . . . . . حضرت معین  
الدین چشتی قدم سره العزیز

The *diwân* has been repeatedly lithographed in Lucknow, and lastly in 1898.

The greater portion of fol. 48<sup>a</sup> and foll. 48<sup>b</sup>, 49<sup>a</sup> and 49<sup>b</sup> are left blank.

Written in ordinary rough Nasta'liq.

Dated the 4th Ramaḍān, A.H. 1256.

Scribe نورالدین احمد

#### No. 54.

foll. 378; lines 21; size  $11\frac{3}{4} \times 7$ ;  $8\frac{1}{4} \times 4$ .

دیوان کمال اصفهانی

### DÎWÂN-I-KAMÂL-I-ISFAHÂNÎ.

Beginning—

ای صفات تو بیانها را زبان انداخته  
حزت ذات یقین را در کمان انداخته

Kamâl-ud-Dîn Ismâ'îl, son of the celebrated Jamâl-ud-Dîn Muḥammad bin 'Abd-ur-Razzâq of Isfahân, کمال الدین اسماعیل بن جمال الدین, came from a noble family of Isfahân, noted for learning and wealth. His father, Jamâl-ud-Dîn, who died, according to Taqî Kâshî, in A.H. 588 = A.D. 1192, was a favourite panegyrist of the Şâ'id family, and has left a *diwân* (noticed in Sprenger, *Oude Cat.*, p. 445), extracts from which are quoted in Daulat Shâh, *Haft Iqlîm*, etc. Another son of Jamâl-ud-Dîn, named Mu'in-ud-Dîn 'Abd-ul-

Karīm, turned out a great scholar, while Kamāl-ud-Dīn became one of the distinguished poets of his time. It is said that there was a dispute among the later poets in regard to the relative merits of the father and the son, and Shaykh 'Alī Ḥazīn (*d.* A.H. 1180 = A.D. 1766) is said to have decided the question in this way:—

امستاد سخن گرچه جمال است ولیکن  
تکمیل همان طرز و روش کار کمال است •

However, Kamāl gained the immortal fame of خلاق العانی, or the inventor of new senses or ideas; and it can safely be remarked that, as a poet, he is more renowned than his father, Jamāl. Like his father, Kamāl also was a panegyrist of the Šā'id family, and most of the Qaṣidas in his diwān are found in praise of Rukn-ud-Dīn Šā'id bin Mas'ūd.

Kamāl fell in the general massacre of the inhabitants of Iṣfahān by the Mughals under Uktāf Qāān, and it is said that, when he was dying, he wrote the following Rubā'i on the wall with his blood:—

دل خون شد و مشروط جانگدازی این است  
در حضرت او کمینه بازی این است  
با این همه هم هیچ نمی یارم گفت  
شاید که ترا بنده نوازی این است

Daulat Shāh places the poet's death in the 2nd of Jamādī II., A.H. 635 = A.D. 1237, and this date is generally accepted; Taqī Aḥādī, fol. 610, followed by the author of the *Mir'āt-ul-Ālam*, fixes the poet's death in A.H. 639 = A.D. 1241; Khulāṣat-ul-Afkār, fol. 150, in A.H. 628 = A.D. 1230; and Nashtar-i-'Ishq, fol. 1474, in A.H. 623 = A.D. 1226.

For other notices of the poet's life, see Ḥabīb-us-Siyar, vol. ii., Juz 4, p. 190; Bahāristān, fol. 102; Haft Iqlīm, fol. 246<sup>a</sup>; Ātash Kadah, p. 151; Makhzan-ul-Ġarā'ib, fol. 709<sup>b</sup>; see also Rieu, *Pers. Cat.*, p. 581<sup>a</sup>; Sprenger, *Oude Cat.*, p. 454; *Ethé, Bodl. Lib. Cat.*, Nos. 638-643; *Ethé, India Office Lib. Cat.*, Nos. 1055-1057; *W. Pertsch, Berl. Cat.*, p. 783, and *Hammer Redekünste*, p. 156.

This copy contains Qaṣidas, Tarkīb-bands, Qit'as, Ġazals and Rubā'is without alphabetical order. The persons praised being the following:—

fol. 11<sup>a</sup>, Sultān 'Alā-ud-Dīn Tukush (A.H. 590-596); fol. 13<sup>a</sup>, Ġiyāṣ-ud-Dīn Muḥammad bin Khawārizm Shāh; fol. 15<sup>a</sup>, Atābak Sa'd bin Zingī (A.H. 599-623); fol. 18<sup>b</sup>, Atābak Muẓaffar-ud-Dīn Abū Bakr bin Sa'd Zingī (A.H. 623-658); fol. 26<sup>a</sup>, Ḥusām-ud-Dīn Ardāshīr bin Ḥasan of Māzandrān; fol. 28<sup>b</sup>, Naṣrat-ud-Dīn; fol. 29<sup>b</sup>, Nizām-ul-Mulk



Muhammad; fol. 34<sup>b</sup>, Fakhr-ud-Dîn bin Nizâm-ul-Mulk; fol. 39<sup>a</sup>, Sa'id-Tâj-ud-Dîn Âlî; fol. 40<sup>b</sup>, Sharaf-ud-Dîn Âlî bin al Faḍl; fol. 16<sup>b</sup>, 'Izz-ud-Dîn Yahyâ; fol. 146<sup>a</sup>, Diyâ-ud-Dîn Aḥmad bin Abû Bakr; fol. 152<sup>a</sup>, Shihâb-ud-Dîn 'Azîz bin Sâujî; fol. 161<sup>b</sup>, Nûr-ud-Dîn Naḥwî; fol. 162<sup>b</sup>, Rashîd-ud-Dîn Waṭwât; fol. 165<sup>b</sup>, Zayn-ud-Dîn Suhrawardî, etc., etc.; but the greater portion of the diwân is devoted to Rukn-ud-Dîn Şâ'id bin Mas'ûd.

fol. 1<sup>b</sup>-183<sup>a</sup>. Qaṣîdas, intermixed with Tarkîb-bands.

fol. 183<sup>b</sup>. Muqattî'ât.

Begins—

آدمي را چہار خصلت هست  
درد و گيتي ز باقي و فاني

fol. 250<sup>a</sup>. A Qit'ah, with a letter in prose, addressed in reply to one Sayf-ul-Mulk.

fol. 269<sup>b</sup>-281<sup>a</sup>. Satirical Qit'as, the first beginning with در هجو پسر زردوز

Begins—

پسر زردوز ان كنده شوخ  
از براي درمي زر مرده

fol. 281<sup>b</sup>. Ġazals.

Begin—

اي دل و جان بيا د تو زنده  
همه فاني توحي پاينده

fol. 326<sup>b</sup>. Rubâ'iyât.

Begin—

اي حكم ترا نهاده مرها كردن  
در چينر طاحت فلک را كردن  
اي طرفه كه دريائي گفت را از تيغ  
اهيست بدانديش ترا ما كردن (?)

For other copies, see Rieu, p. 580<sup>b</sup>; Ethé, Bodl., p. 507, and Pertsch, Berl., No. 762.\*

\* Selected poems, about one hundred in number, have been lately translated into English by Ethel Watts Mumford, and printed by the Constable press.

This valuable copy bears the seals of many noblemen of the court of the Emperor Shâh Jahân, such as بندۀ شاه جهان عبد الرشید دیلمی and حنایت خان شاهجهانی — اعتقاد خان شاهجهانی, etc.

Written in fine Nasta'liq, within gold and coloured columns, with four beautifully illuminated headings at the beginnings of the Qaṣidas, the Muqattī'at, the Ġazals and the Rubā'iyât.

Not dated, apparently 15th century.

### No. 55.

fol. 336 ; lines 17 ; size  $10 \times 6$  ;  $7\frac{1}{4} \times 3\frac{3}{4}$ .

The same.

Begins as above.

fol. 3<sup>a</sup>–8<sup>b</sup>. Tarkīb-bands, intermixed with Qiṭ'as, without any regard to alphabetical order.

fol. 8<sup>b</sup>–174<sup>a</sup>. Qaṣidas, alphabetically arranged.

fol. 174<sup>a</sup>–205<sup>b</sup>. Muqattī'at, intermixed with Tarkīb-bands and Ġazals.

205<sup>b</sup>–209<sup>a</sup>. A Maṣnawī.

Begins—

تا زبانم بکام جنبان است  
در ثنائی رئیس لبنان است

fol. 209<sup>b</sup>–285<sup>a</sup>. Qiṭ'as, Ġazals and Qaṣidas all intermixed without any system or order.

fol. 285<sup>a</sup>–336<sup>a</sup>. Rubā'iyât.

Begins—

ای مدح تو آورده قلم را به سخن  
وی ناطقه در وصف گفت بسته دهن  
چون هر سخن آوری سخن از تو برد  
پس چون سخن آوری کنم پیش تو من

This copy also bears the seals, dated A.H. 1044 and 1048, of 'Ināyat Khân Shâh Jahânî, 'Abd-ur-Rashîd-i-Daylamî, and of several other noble men of Shâh Jahân's court.

Written in a beautiful clear Nasta'liq, within gold-coloured columns, with double-page 'unwāns.

Not dated, apparently 16th century.

No. 56.

fol. 10; lines 12; size  $7\frac{3}{4} \times 4\frac{3}{4}$ ;  $4\frac{1}{2} \times 2\frac{3}{4}$ .

رباعیات سیف‌الدین باخری

RUBĀ'YĀT-I-SAYF-UD-DĪN BĀKHARZĪ.

A very rare copy of the Quatrains of Sayf-ud-Dīn of Bākh<sup>h</sup>arz without alphabetical order.

Beginning—

ای سر تو در مینه هر صاحب راز  
پیوسته در رحمت تو بر همه باز  
هر کس که بدرگاه تو آید به نیاز  
معروم ز درگاه تو کی گردد باز

Sa'id bin Muzaffar, better known as Sayf-ud-Dīn Bākh<sup>h</sup>arzī, was a native of Bākh<sup>h</sup>arz, between Nishāpūr and Herāt. In his early life he applied his mind towards study, and after acquiring knowledge from various sources, he became the disciple of the celebrated saint, Shaykh Najm-ud-Dīn Kubrā (*d.* A.H. 618 = A.D. 1221), who made him his Khalifah, and afterwards sent to Bukhārā to give spiritual instructions to the people. He was a contemporary of Halākū Khān, who succeeded his brother Mangū Khān (*d.* A.H. 654 = A.D. 1256) in the kingdom of Persia, and died in A.H. 663 = A.D. 1264. Sayf-ud-Dīn is reckoned as one of the greatest Sūfis, and it is said that kings and princes of his time used to travel on foot to pay their respects to him. Amīn Rāzī, the author of the *Haft Iqlīm*, narrates that Mangū Khān's mother, who professed the Christian faith, founded a big Madrasah in Bukhārā at a large expense, and appointed the Shaykh as the trustee of that institution. The latter portion of his life was spent in Bukhārā, where he died, according to *Nafahāt*, p. 494; *Riyād-ush-Shu'arā*, fol. 174<sup>a</sup>; *Makhzan-ul-Garā'ib*, fol. 344, and *Majma'ul-Fuṣṣah*, vol. i., p. 242, in

A.H. 658 = A.D. 1259. Our copy of the *Majâlis-ul-'Ushshâq*, fol. 103<sup>b</sup>, reads the poet's death in A.H. 650 = 1252, agreeing with one of the two dates given in Sprenger, *Oude Cat.*, p. 561, where it is mentioned that Sayf-ud-Dîn died in A.H. 648 or 650. But the copy of the *Majâlis-ul-'Ushshâq*, described by Dr. Rieu in his *Persian Catalogue*, p. 352<sup>a</sup>, bears A.H. 658. The author of the *Şuhuf-i-Ibrâhîm* fixes Sayf-ud-Dîn's death in A.H. 659 = A.D. 1260.

For further notices on Sayf-ud-Dîn's life, see, besides the above references, *Taqî Auḥadî*, fol. 301; *Haft Iqlîm*, fol. 202, and *Âtash Kadâl*, p. 109.

The total number of Rubâ'is in our copy is fifty-one, and the poet's name occurs in the following last Rubâ'î:—

میفا ز جفای دهر بسیار منال  
هرکز مکن از زمانه اظهار ملال  
کاین دولت دیکران واین محنت تو  
چون نیک نکه کنی خیالست خیال

No other copy of the Rubâ'is is mentioned in any other catalogue.

Written diagonally, in a fine clear Nasta'liq, within gold-ruled borders, with an artistic frontispiece.

Not dated, apparently 15th century.

Scribe

فقیر حمید

A copy of this MS., with a biographical notice of the poet, has recently been edited and printed in the *Z. D. M. G.*

### No. 57.

fol. 103; lines 20; size  $9\frac{3}{4} \times 6\frac{3}{4}$ ;  $6\frac{3}{4} \times 3\frac{1}{4}$ .

دیوان اثیر اومانی

## THE DÎWÂN OF AŞÎR-I-AUMÂNÎ.

Beginning—

دمید بوی حیات از نسیم باد صبا  
چمن ز بلبل و گل باز شد بیرگ و نوا

Aṣīr-ud-Dīn Aumānī, called by the author of the *Ātash Kadah*, p. 340, Aṣīr-ud-Dīn ‘Abd-Ullah *اثير الدين عبد الله الاوماني*, was a native of Aumān, a village in the district of Hamadān. Aṣīr was a pupil of Naṣīr-ud-Dīn Ṭāṣī, who died in A.H. 672 = A.D. 1273, and a contemporary of Rukn-ud-Dīn Qabā’ī, Kamāl-i-Iṣfahānī and Majd-ud-Dīn Hamgar. He flourished during the time of Sulṭān Sulaymān, *Shāh* of Kurdistān, to whom he was a panegyrist, and to whose praise the greater portion of his *diwān* is devoted. Daulat *Shāh*, p. 172, quotes a *Qaṣīdah* which Aṣīr is said to have composed in praise of the winter season, and to have addressed to Atābak Uzbek bin Muḥammad. Extracts of the *Qaṣīdas* which Aṣīr and Kamāl addressed to each other are quoted in the *Haft Iqlīm*. Aṣīr was also well versed in Arabic, and died, according to Taqī Kāshī, *Oude Cat.*, p. 17, No. 51, and *Ṣuḥuf-i-Ibrāhīm*, fol. 41<sup>a</sup>, in A.H. 665 = A.D. 1266. *Ātash Kadah*, however, gives the poet’s death in A.H. 656 = 1258.

Notices on the poet’s life will be found in Daulat *Shāh* (*loc. cit.*); *Haft Iqlīm*, fol. 280<sup>b</sup>; *Taqī Auhadī*, fol. 40<sup>b</sup>; *Riyāḍ-ush-Shu‘arā*, fol. 6<sup>b</sup>, and *Makhzan-ul-Ġarā’ib*, fol. 16<sup>a</sup>. See also Rieu Suppl., No. 239, 1, and *Ethé*, *India Office Lib. Cat.*, No. 1058.

Poems in praise of the following persons are found at places:—

*Shihāb-ud-Dīn*, fol. 10<sup>a</sup>; *Bahā-ud-Dīn Abul Fath*, fol. 22<sup>b</sup>; *Majd-ud-Dīn Hamgar*, foll. 36<sup>a</sup>, 37<sup>b</sup>, etc.; *Fakhr-ud-Dīn*, fol. 44<sup>b</sup>; *Kamāl-ud-Dīn Ismā‘īl of Iṣfahān*, fol. 65<sup>a</sup>, and several other contemporaries.

On fol. 48<sup>b</sup> is a satire, *هجو*, on Majd-ud-Dīn Ṭawīl, the *Qāḍī* of Hamadān, which runs thus:—

ای دل و دست تو اجمال کروه را تفضیل  
کف کان بخش تو تنزیل سخا را تاویل

Amin Rāzī, on the authority of the *Tārīkh-i-Guzidah*, states that Aṣīr, towards the end of his life, being annoyed with the said *Qāḍī*, wrote the above satire.

The *Rubā‘is* begin thus on fol. 102<sup>a</sup>:—

چون از پی خلق ساختم بر کف دست  
گیرم که گرفته شد سرامر کف دست  
گفت از پی وصل خوهر یان آخر  
تا کی باشم نهاده سر بر کف دست

Another series of *Rubā‘is*, arranged in alphabetical order, begins thus on the margin of the same folio:—

اي ذات شريفت بري از چون و چرا  
 رخشده ز نور قدمت هر دو سرا  
 تا كي همه چون جان گرامي شب و روز  
 عالم بتو بينيم و به بينيم ترا

The MS. bears the seal of 'Abd Ullah Quṭb Shāh, the sixth king of the Quṭb Shāhī dynasty of Golconda in Hyderabad, who died in A.H. 1085 = A.D. 1674.

Written in a fine clear Nasta'liq, within gold and coloured columns, with a handsome double-page 'unwân.

Dated, A.H. 1015.

### No. 58.

fol. 207; lines 16-17; size  $9 \times 4\frac{1}{2}$ ;  $5\frac{3}{4} \times 3\frac{1}{4}$ .

ديوان سيف الدين اسفرنگي

### DÎWÂN-I-SAYF-I-ISFARANGÎ.

Beginning—

شب چو بردارد نقاب از هودج اسرار من  
 خفته گيرد صبح را اه دل بيدار من

Agreeing with Ethé, Bodl. Lib. Cat., copy No. 645, and Rieu, p. 528, and Sprenger's (p. 562) second copy.

Sayf-ud-Dîn, A'raj, or the lame, *ميف الدين اعرج الاسفرنگي*, a native of Isfarang in Mâwarâ-un-Nahr, was, according to some, a disciple of Shaykh Sayf-ud-Dîn Bâkharzi (see No. 56 *supra*). The biographers differ widely in giving the dates of the birth and death of the poet and the period in which he flourished. Daulat Shāh, p. 126 (who calls the poet, on p. 109, a pupil of Rashidî), holds a very high opinion of the poet, and says that Sayf-ud-Dîn, whose dîwân was studied by the scholars of Sultân Ulug Beg's court and preferred to the dîwân of Aşir-ud-Dîn Akhsikati, who died in A.H. 608 = A.D. 1211 (see Rieu, p. 563), came from Bukhârâ to Khawârizm in the beginning of the reign of Sultân Îlarslân bin Khawârizm Shāh (A.H. 551-567 = A.D. 1156-1171),

and that he composed poems in answer to Khâqânî, Zahîr and other eminent poets. Daulat Shâh further states that 'Ulâ'î 'Aṭṭâr, 'Idnânî and Malik Shânah Tarâsh were the pupils of Sayf-ud-Dîn, and that his diwân consisted of twelve thousand verses.

The above statement of the poet's admission into the court of Îlarslân is supported by Taqî Auhadî, fol. 303<sup>a</sup>, Amin Râzî, and 'Alî Qullî Khân Wâlih, the first and the last of whom place the poet's death in A.H. 573 = A.D. 1177. According to Khulâṣat-ul-Afkâr, fol. 80<sup>b</sup>, the poet died in A.H. 583 = A.D. 1187.

But Taqî Kâshî (see Oude Cat., p. 17), a very reliable Tadkirah writer, says that Sayf-ud-Dîn was born in A.H. 581 = A.D. 1185, and died in A.H. 666 = A.D. 1267, and Âḍur, in his Âtash Kadah, states that Sayf-ud-Dîn came in his youth to the court of Sulṭân Muḥammad bin Tukush (A.H. 596-617 = A.D. 1199-1220) at the time when that monarch gained victory over the Qarâ Khitâis in A.H. 606 = A.D. 1209. According to the But Khânah, Ethé, Bodl. Lib. Cat., col. 200, No. 43, the poet was born in A.H. 581 (as asserted by Taqî Kâshî), and died in A.H. 652 = A.D. 1254 or A.H. 660 = A.D. 1261.

Of all the dates given above, we can either accept Taqî Kâshî, or the author of the But Khânah. For in the poet's diwân we find poems addressed to Sulṭân Muḥammad bin Tukush, designating him by the title of Sanjar, which the Sulṭân assumed after his victory over Qarâ Khitâis. Qasîdas are also found in praise of Nizâm-ul-Mulk bin Ṣâlih, the wazîr of the above Sulṭân from A.H. 606-613 = A.D. 1209-1216 (see Ḥabîb-us-Siyar, vol. ii., Juz 4, p. 183), and of Qutb-ud-Dîn Mir 'Amîd Ḥabash, the governor of Transoxinia from A.H. 617-649 = A.D. 1220-1251 (see Ḥabîb-us-Siyar, vol. iii., Juz 1, p. 46).

For notices on the poet's life and his work, see, besides the above references, Makhzan-ul-Garâ'ib, fol. 342; Rieu, p. 581; Rieu Suppl., No. 220, ii.; Ethé, Bodl. Lib. Cat., col. 509; Ethé, India Office Lib. Cat., No. 1059; Sprenger, Oude Cat., p. 561; Hammer Redekünste, p. 123; J. Aumer, p. 9; Cat. des MSS. et Xylographes, p. 330, and Pertsch, Berlin, No. 761.

fol. 201<sup>a</sup>. Beginning of the Ġazals:—

تا دلم را پای در سنگ آمدست  
هم مرا از خویشتن ننگ آمدست

After fol. 4, two folios are missing, and the MS. is also defective at the end, and breaks off with the line:—

كلشن حسن تازه تا از گل روی بود ؟  
خشك نمي شود ز نم چشم ترم دريغ من

Written in fine Nasta'liq, within gold-ruled columns.  
Not dated, apparently 16th century.

## No. 59.

fol. 387; lines, centre col. 19; marginal col. 33; size  $7\frac{1}{4} \times 5\frac{1}{2}$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

مشنوي مولانا جلال الدين رومي

## THE MAṢNAWÎ OF JALÂL-UD-DÎN RÛMÎ.

Beginning—

بشنواز ني چون حكايت ميكند  
وز جدائيه شكايت ميكند

The author of this illustrious poem, Jalâl-ud-Dîn Muḥammad, generally known as Maulawî or Maulânâ Rûm, born on the 6th Rabi' I, A.H. 604 = 30th September, A.D. 1207, was the youngest of the three children of the celebrated Bahâ-ud-Dîn Walad. Bahâ-ud-Dîn's father, Jalâl-ud-Dîn Husayn, an inhabitant of Balkh in Khurâsân, was a noble man of such great learning and sanctity that Sultân 'Alâ-ud-Dîn bin Khwârizm Shâh (A.H. 596-617 = A.D. 1199-1220) gave him his only daughter in marriage without any request on his part. Bahâ-ud-Dîn, who also married a princess of the same royal family, surpassed his father in learning and celebrity, and was called the Şultân-ul-'Ulamâ. Bahâ-ud-Dîn claimed his descent from the first caliph Abû Bakr, and Taqî Auhadî, in his 'Urafât, fol. 175<sup>a</sup>, gives the following genealogy:—

بهاء الدين بن حسن الخطيبي بن احمد الخطيبي بن محمود الخطيبي  
بن مودود بن ثابت بن مسيب بن طاهر بن حماد بن عبد الرحمن  
بن ابوبكر صديق

Bahâ-ud-Dîn was repeatedly requested to sit on the royal throne, but he always refused it, and devoted his life in preaching the true precepts of Islâm. Thousands of people flocked round him and became his disciples.



In short, he became so popular and powerful as to rouse the jealousy of the Sultân, in consequence of which he had to leave Balkh.

On the eve of his departure from Balkh, Bahâ-ud-Dîn gave an elaborate address in the great mosque of Balkh, in which he predicted that the kingdom would very shortly be destroyed by the Mughals and the king driven out of the empire. Bahâ-ud-Dîn, however, left Balkh in A.H. 609 = A.D. 1212, with his whole family and a few chosen attendants, numbering altogether about forty in all, with the firm determination of not returning to Balkh so long as Sultân Muḥammad reigned. Jalâl-ud-Dîn was only five years old when his father left Balkh for Mecca. On his way Bahâ-ud-Dîn met the celebrated Farid-ud-Dîn 'Aṭṭâr at Nishâpûr, who presented a copy of his Asrâr-Nâmah to the young Jalâl-ud-Dîn. At Bagdâd Bahâ-ud-Dîn was the guest of the illustrious Shaykh Shihâb-ud-Dîn Suhrawardî, who was deputed by the Khalifah to receive him. The caliph is said to have offered numerous presents to Bahâ-ud-Dîn, but he not only declined to accept them, declaring them to be unlawfully acquired, but even refused to visit the caliph, and warned him of the forthcoming general massacre of Balkh by the Mughals. While still in Bagdâd, Bahâ-ud-Dîn heard the news of the dreadful fate of Balkh and its inhabitants. In this event the Mughals, under Chingîz Khân, are said to have destroyed fourteen thousand copies of the Qurân, and to have killed fifteen thousand scholars besides two hundred thousand inhabitants. From Bagdâd Bahâ-ud-Dîn came to Mecca, and then went to Damascus and thence to Malâṭiyah. From this latter place he went out, and stopped for four years near Arzinjân in Armenia. He then came to Lârindah, and remained here for seven years at the head of a college. It was here that Jalâl-ud-Dîn, who had now reached his eighteenth year, was married to Gauhar Khâtûn, the daughter of Lâla Sharaf-ud-Dîn of Samarqand. The celebrity and fame of Bahâ-ud-Dîn Walad not only drew thousands of followers around him every day in the course of his journey, but also attracted the attention of Sultân 'Alâ-ud-Dîn Kayqubâd (A.H. 616-634 = A.D. 1219-1236), the king of Asia Minor, who invited Bahâ-ud-Dîn to his capital, Qûniyah, made him the head of a college, and became his disciple. Bahâ-ud-Dîn died here on the 18th Rabî' II., A.H. 628 = A.D. 1231, and the Sultân, as a token of his love and regard, erected a fine monument over the tomb of this venerable saint to commemorate his death. Sayyid Burhân-ud-Dîn Tirmidî, a favourite disciple of Bahâ-ud-Dîn, hearing the news of his master's death, came from Tirmid to Qûniyah in A.H. 629 = A.D. 1231, and took Jalâl-ud-Dîn under his spiritual instruction. After remaining for some time at the head of four colleges at Qûniyah, and after Burhân-ud-Dîn's departure from that place to Qaysariyah, where he died, Jalâl-ud-Dîn came in contact with the celebrated Shams-ud-Dîn Tabrizî, who came to Qûniyah in A.H. 642 = A.D. 1244. This Shams-ud-Dîn was an intimate friend of Jalâl-ud-Dîn's father,

and Jalâl-ud-Dîn was delighted to accept him as his spiritual guide. The high regard that Jalâl had for Shams-ud-Dîn can very well be ascertained from the Takhalluṣ Shams which Jalâl-ud-Dîn has adopted in his own dîwân. Shams-ud-Dîn remained a constant companion to Jalâl-ud-Dîn till A.H. 645 = A.D. 1247, when the former was arrested and probably executed in a riot in which Jalâl's eldest son 'Alâ-ud-Dîn was killed. Jalâl then appointed Ṣalâḥ-ud-Dîn Zarkûb as his assistant, and the latter remained a faithful companion for ten years, till he died in A.H. 657 = A.D. 1258. After Ṣalâḥ-ud-Dîn's death, Ḥusâm-ud-Dîn Chahabî, the most favourite disciple of Jalâl, became his chief assistant. This Ḥusâm-ud-Dîn was the chief cause of the production of this sublime poem, called the Maṣnawî. Seeing that the followers of Jalâl-ud-Dîn took a keen interest in reading the Maṣnawîs of Sanâ'î and 'Aṭṭâr, Ḥusâm suggested to Jalâl-ud-Dîn to compose a Maṣnawî poem similar to that of Sanâ'î's Ilâhî Nâmah, but on a larger scale. After the completion of the first daftar the progress was interrupted for two years, owing to the death of Ḥusâm-ud-Dîn's wife. It was, however, resumed in A.H. 662 = A.D. 1263, and brought up to six daftars, when the author, Jalâl-ud-Dîn, died in Qâniyah on the 5th of Jamâdî II, A.H. 672 = 17th December, A.D. 1273. The six books of the Maṣnawî are said to consist of twenty-six thousand, six hundred and sixty couplets. A seventh volume is also attributed to the author of this Maṣnawî, but from a note at the end of the copy No. 651, Ethé, Bodl. Lib. Cat., it would appear that Jalâl-ud-Dîn, in a conversation with his son, Sultân Walad, gives reasons for having completed his Maṣnawî in six books.

Ḥusâm succeeded Jalâl-ud-Dîn as the head of the Ṣûfî sect for ten years, till he died on the 22nd Sha'bân, A.H. 683 = 4th November, A.D. 1284. Jalâl-ud-Dîn's second son, Bahâ-ud-Dîn, surnamed Sultân Walad, succeeded Ḥusâm-ud-Dîn, and died on the 10th Rajab, A.H. 712 = 11th November, A.D. 1312. Sultân Walad was succeeded by his son, Amîr 'Arîf Chahabî, who died on the 24th Dil Ḥajj, A.H. 719 = 5th February, A.D. 1320. Notwithstanding the fact that Sanâ'î and 'Aṭṭâr, the two early Ṣûfî poets, take precedence in producing similar mystic Maṣnawîs, and although Jalâl-ud-Dîn himself admits their superiority and gives due credit to them, as he says :—

عطار روح بود و سنائی دو چشم او  
ما از بی سنائی و عطار آمدم

yet the last is admitted on all hands to be one of the most profound Ṣûfis, and the greatest mystic poet of Persia.

In his last days Jalâl was almost worshipped by his followers, and Mu'in-ud-Dîn Parwānah, the Mughal governor, had the highest regard

for him. Jalâl's Maṣnawî was esteemed as only next to the Qurân by his disciples, who were called the Maulawîs after him, and who afterwards became a very powerful sect. They gathered in a body and enthusiastically listened to the Maṣnawî, which was recited by some particular Ṣūfis, one of whom is called by Sulṭân Walad in his Maṣnawî

سراج الدین مشنوی خوان

The Maṣnawî is esteemed up to the present age as the standard text of the Ṣūfiṣ. It represents the true inward meaning of the holy sayings of God and the prophet, illustrated in the form of anecdotes.

Aflâkî, a disciple and a companion of Ârif Chahabî, the grandson of Jalâl-ud-Dîn, in his Manâqib-ul-Ârifîn, which he commenced in A.H. 710 = A.D. 1310 and completed in A.H. 754 = A.D. 1353, and which forms the chief source of the above biographical account, states that Jalâl-ud-Dîn's son, Sulṭân Walad, has left, besides a dîwân, three Maṣnawîs in the metre and style of the Maṣnawî of his father. Jâmî, in his Nafahât, p. 542, followed by the author of the Ḥabîb-us-Siyar, vol. iii., Juz I., p. 66, only says that Sulṭân Walad has left a Maṣnawî in the style of Sanâ'î. Dr. Sprenger, Oude Cat., p. 587, mentions a poem by Sulṭân Walad as مشنوی ولدی, while W. Pertsch, in his Berl. Cat., No. 822, mentions one dîwân and two Maṣnawîs, viz., ولدنامه, or رباب نامه, and مشنوی ولدی, by this Walad. H. Kh., vol. vi., p. 467, in mentioning the Walad Nâmah, simply says, "Walad Nâmah, by Sulṭân Walad," and in noticing the رباب نامه the same H. Kh., vol. iii., p. 342, only concludes thus: "Rabâb Nâmah—a selection of which was made by Yûsuf, known as Sînâh Châk, who died in A.H. 953."

The following description of a very valuable copy of the three Maṣnawîs of Sulṭân Walad (bound in one volume), lately added to the collection of the Asiatic Society, Bengal, by Dr. E. Denison Ross, written in A.H. 718 = A.D. 1318, only five years after the author's death, by his grandson, 'Uṣmân bin 'Abd-Ullah, will give some idea of Sulṭân Walad's works.

This volume consists of three Maṣnawîs.

1. This Maṣnawî, which the author styles as مشنوی معنوی, begins with a preface in which he states that he composed this at the request of a venerable person who suggested to him that although he (Sulṭân Walad) had composed a Maṣnawî in imitation of Sanâ'î's Ilâhî Nâmah, yet it was desirable that he should write a work in imitation of his father's Maṣnawî, the style of which was more appreciated by his friends. The following quotation from the beginning of the preface will give some idea :—

سبب تالیف این مثنوی معنوی و اصرار بر انوار آن بوز که  
 بزرگی از اهل دل ازین ضعیف بطریق اعتقاد استدعا و التماس کردند  
 که بر وزن الهی نامه خواجه منائی رحمتہ اللہ علیہ کتابی انشا  
 فرمودہ اید توقعست کہ بر وزن مثنوی خداوندکار مولانا قدسنا  
 اللہ بسره المغریز جهت رعایت خواطر دوستان کہ بران وزن از خواندن  
 بسیار خو کرده اند و این وزن در طبع شان نشستہ است و مترشح  
 کشتہ کتابی دیگر بسازید زیرا ہر نظمی کہ گفتہ اید بطریق تشبہ و  
 تتبع حضرتش بوزہ است ہم برین وزن کتابی ساختن اولی تر باشد  
 .... الح

The poem itself begins thus, after a long heading written in red:—

بشنوید از نالہ و بانگ رباب  
 نکتہای عشق در ہر کوئہ باب

In one place the author refers to his grandfather, Bahā-ud-Din Walad, in this way:—

جد ما سلطان بہا الدین ولد  
 نور نور و سر پنهان اجد

This Maṣnawī is incomplete at the end and after the following line—

دامن آن شاہ کیر و شو غلام  
 تاخوری از جام او بی لب مدام

breaks off abruptly with a long heading pertaining to this portion.

2. The beginning of this Maṣnawī is wanting, and it opens abruptly with the line—

بر ہمہ صنعہا توانا اوست  
 خالق نقش زشت و زیبا اوست

Towards the end of this book, the author says, in the following verses, that he commenced this in Rabi' I., A.H. 690, and completed it in the same year on the 4th of Jamādi II.

مطلع این بیان جان افزا  
 بون در ششصد و نون یارا  
 گفته شد اول ربیع اول  
 کر فزون کشت این مکر طول  
 مقطعش هم شد دست ای فاخر  
 چارمین مه جمادی الآخر

A colophon at the end of the book runs thus:—

تم الكتاب المثنوي الولدي الهادي الي صراط السوي الابدی  
 بعون الله و حسن توفيقه علي يد اضعف عباد الله عثمان بن  
 عبدالله عتيق مولانا ابن مولانا المعروف بالولد نورن الله بنوره  
 الموبد يوم الاحد او اخر جمادي الآخر سنه ثمان عشر و مبعمايه  
 في مدينه قونيه

This is evidently the Maṣnawī which Sultān Walad composed in imitation of Sanā'i's Ilāhī Nāmah, and to which he refers in the preface quoted above. It is noticed by Dr. Sprenger in his Oude Catalogue, p. 587, under the title *مثنوي ولدي*, agreeing with the name given in the above colophon.

A great portion of the preface to this Maṣnawī (wanting in the present copy) is quoted in Sprenger's Cat. (*loc. cit.*), where the author also calls the poem as *مثنوي ولدي*, and from where we learn that Sultān Walad had produced a dīwān before the composition of this Maṣnawī.

Towards the end of this Maṣnawī several Arabic, Turkish, and Rāmī verses are found.

3. This book is also in imitation of his father's Maṣnawī, and begins with a preface which runs thus:—

حق سبحانه و تعالي اسامس قران مجيد را كه كلام اوست برين  
 ترتيب نهاذ كه موعظه و نصيحت را مكرر مي فرمايد بعبارات  
 كوناكون .. الح

In the middle of this preface the author states that he composed his first book dealing with moral and religious precepts, and with the accounts

of his father and his attendants and friends; that he wrote the second book in the metre of his father's Maṣnawī, dealing with similar subjects, and that now he is going to repeat the same thing in his third book, as the repetition of such moral and religious precepts will keep the careless in constant awakening. The following quotation from the middle of the preface will convey the idea:—

..... دفتري اول برين ترتيب گفته شد و شرح احوال مولانا  
قدس الله سره و اصحاب برگزیده او که هم دل و همدم حضرتش  
بوذند قدس الله سرهم کرده آمد و در ضمن احوال ایشان نصایح  
و موعظه گفته شد بعد ازان دفتري ديگر بر وزن مشنوي مولانا  
قدس الله سره گفته آمد و در انجا هم پند و نصایح مکرر شد . . الخ

The poem itself begins thus, after a long heading:—

مي کنم با نام جق آغاز باز  
نکتهاي نادر پر راز باز

In the second heading of this book, which runs thus—

در بیان آنکه چون دو دفتر از مشنوي تمام شد در موعظه و  
نصيحت را از طريق نظم بسته بوذم الخ

the author informs us of his first two books, and explains the reason for the necessity of the third (the present one), and for not aspiring for a fourth.

The colophon at the end runs thus:—

تم کتاب المشنوي المعنوي علي يدي احقر عباد الله و اضعفهم  
عشمان بن عبد الله عتيق مولانا ابن مولانا المعروف بالولد نورنا الله  
بنوره الموبد يوم السبت اربع عشر من شهر شوال سنه ثمان عشر و  
سبعماية . . . . في مدنيه قونيه

From the facts recorded above, we come to the conclusion that Sulṭān Walad, after composing his diwān, wrote the Maṣnawī (No. 2) in imitation of Sanā'ī's Ilāhī Nāmāh, and styled it as مشنوي or ولد نامه, and then the first and the second daftars (Nos. 1 and 3) in imitation of his father's Maṣnawī, to which he gave the title of رباب نامه

on account of the word رباب which occurs in the opening line of the first daftar. Mr. E. J. W. Gibb (in his *History of Ottoman Poetry*, vol. i., pp. 141-163), who has translated a great portion of the Rabâb Nâmâh, gives a very learned account of the poem, as well as of its author and his father. Of these three Maṣnawîs, the first two deal for the most part with the accounts of Jalâl-ud-Dîn Rûmî, his spiritual friends and disciples, such as Burhân-ud-Dîn Tirmidî, Shams-ud-Dîn Tabrizî, Şalâh-ud-Dîn Zarkâb, and Husâm-ud-Dîn Chalabî, and various mystic, moral, and religious precepts illustrated in the form of anecdotes.

See also, Ethé, Bodl. Lib. Cat., No. 750, where two Maṣnawî by Sultân Walad are mentioned.

Besides the Maṣnawî, Jalâl-ud-Dîn has left a diwân (mentioned hereafter), in which he has adopted Shams-i-Tabrizî as his Takhalluṣ. He also adopted the poetical titles of رومى, خمىش, خاموش, and مولوى. See Nashtari-'Ishq, fol. 1548.

For notices on Jalâl-ud-Dîn's life, see Habîb-us-Siyar, vol. iii., Juz I., p. 66; Daulat Shâh, Browne's edition, p. 192; Haft Iqlîm, fol. 172<sup>a</sup>; Khulâṣat-ul-Afkâr, fol. 170<sup>b</sup>; Riyâd-ush-Shu'arâ; Âtash Kadah; Makhzan-ul-Garâ'ib, fol. 248<sup>b</sup>; Nashtari-'Ishq, fol. 1548; and Şuhuf-i-Ibrâhîm, fol. 185<sup>a</sup>. See also, Rieu, p. 584<sup>b</sup>; Sprenger, Onde Cat., p. 489; Ethé, Bodl., No. 646; Ouseley's Notices, p. 112; George Rosen's Mesnevie Preface, pp. 13-26; Hammer Redekünste, p. 163; G. Flügel, vol. i., p. 514; W. Pertsch, No. 43; Berlin, p. 783; Rosen, Pers. MSS., p. 173; J. Aumer, p. 14; Ethé, India Office Lib. Cat., No. 1060. For the numerous commentaries on the Maṣnawî, see H. Kh.

Contents of the Maṣnawî (of Jalâl-ud-Dîn).

fol. 1<sup>b</sup>. The first daftar without any preface.

fol. 39<sup>b</sup>. Preface, in Persian, to the second daftar, beginning as in Ethé, Bodl. No. 646.

بیان بعض حکمت در تاخیر مجلد دوم که اگر جملة حکمت الهی  
بنده را معلوم شود در فواید آن کار بنده از کار فرو ماند

fol. 40<sup>a</sup>. Begins the second daftar:—

مدتی این مشنوی تاخیر شد  
مهلتی بایست تا خون شیر شد

fol. 61<sup>b</sup>. Begins the third daftar without any preface:—

ای ضیاء الحق حسام الدین بیار  
این سیوم دفتر که سنت شد سه بار

fol. 127<sup>b</sup>. Begins the fourth daftar, without preface :—

ای ضیاء الحق حسام الدین توئی  
که گذشت از مه بدورت مشنوی

fol. 250<sup>b</sup>. Begins the fifth daftar, without preface :—

مشه حسام الدین که نور الیم است  
طالب اغاز سفر پنجم است

fol. 317<sup>b</sup>. Begins the sixth and the last daftar, without preface :—

ای ضیاء الحق حسام الدین بسی  
میل میجو شد بقسم سادسی

This is the oldest and the most beautiful copy of the *Maṣnawī* that we possess in the library.

fol. 38<sup>b</sup>, 39<sup>a</sup>, 63<sup>b</sup>, 64<sup>a</sup>, 127<sup>a</sup>, 250<sup>a</sup>, 316<sup>b</sup>, and 317<sup>a</sup>, contain beautiful floral designs in gold and colours.

Written in beautiful minute *Nasta'liq*, within gold-ruled borders.

The preface to the second daftar is written in *Naskh*, and the headings at the beginning of each daftar are finely decorated.

Unfortunately, this valuable copy is very much damaged, but utmost care has been taken to preserve it.

The colophon is dated, *Shā'bān*, A.H. 856.

Scribe, Muḥammad bin Ḥasan-al-Kirmānī حرره محمد ابن حسن  
الکرماني شهر شعبان المعظم سنه ست و خمسين و ثمانماية

For commentaries on the *Maṣnawī*, see *Haj. Kh.* v., p. 375.

The text has been printed in Bombay, A.H. 1262, 1266, 1273, 1280, and 1294; in Lucknow, A.H. 1282; in Tabriz, A.H. 1264; in Bulāk, with a Turkish translation by Isma'īl Anqirawī, in A.H. 1251 and 1268; in Constantinople, A.H. 1289, and in Cawnpūr in six volumes. An Arabic commentary, in six volumes, has been printed in Egypt, A.H. 1250, by *Shaykh* Yūsuf bin Aḥmad. The contents of the text have been stated by Hammer, *Jahrbücher*, vol. 65, *Anz. Blatt*, pp. 17-26; Hammer, *Sitzungsberichte der K. K. Akademie*, Phil. Hist. Classe, vol. viii., pp. 626, 693, 728, 762, 785, 818. Portions have been translated into German verse by M. V. Hussard, *Mines de L'Orient*, vol. ii., p. 162, etc., and by George Rosen, Leipzig, 1849; an English translation of the first book by J. W. Redhouse, 1881. Extracts in



English translation are also found in S. Robinson's Persian Poetry for English Readers, 1883, pp. 367-382. An abridged translation of the poem was published by E. H. Whinfield, London, 1887.

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No. 60.

fol. 77; lines, centre column 15; margl. column 34.

Size  $8\frac{1}{2} \times 5\frac{1}{2}$ ;  $6 \times 3\frac{1}{4}$ .

The same.

Five books of the Maṣnawī in five separate volumes. Second daftar wanting.

Book I; without any preface.

On fol. 1<sup>a</sup> is a short account of a certain note which is said to have been written by Jalāl-ud-Dīn, directing his followers as to how the Maṣnawī should be used:—

حضرت مولوي این عبارت را بر پشت مثنوي خود نوشته بودند  
که مثنوي را جهت آن نگفته ام که حائل کنند و تکرار کنند بلك  
زیرپاي نهند و بالاي آسمان روند که مثنوي نردبان معراج حقایق  
است نه آنکه نردبانرا بگردن گیري و شهر بشهر بگري هرگز بر بام  
مقصود نروي و بمراد دل نرسي

نردبان آسمان است این کلام  
هر که زین برمیرود آید بام  
نی بام چرخ کو اخضر بود  
بل بام کز فلک برتر بود  
بام گردون را ازو آید نوا  
گردشش باشد همیشه زان هوا

The above is noted by Ethé, Bodl., No. 660.

The Maṣnawī begins with the usual line.

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No. 61.

fol. 64; lines and size the same as above.

The same.

The third book of the above, with the Arabic preface. See Ethé, Bodl., No. 646.

Begins—

الحكم جنود الله يقوي بها ارواح المريدين

The Maṣnawī begins as above, on fol. 2<sup>a</sup>.

No. 62.

fol. 66; lines and size same as above.

The same.

The fourth daftar of the same, with the Arabic preface. Beginning—

الطعن الرابع الي احسن الرابع و اجل المنافع

The Maṣnawī begins on the margin.

No. 63.

fol. 79; lines and size the same as above.

The same.

The fifth book of the above, with a Persian preface. See Ethé, Bodl., No. 646.

Beginning—

بدانيد و آگاه باشيد كه شريعت همچو شمعسيت كه ره مينمايد

The Maṣnawī begins on the margin.

## No. 64.

fol. 89 ; lines and size the same as above.

The same.

The sixth and the last book of the above Maṣnawī, with the Persian preface noted by Ethé, Bodl., No. 646.

Beginning—

مجلد ششم از دفتر های مشنوی . . .

The poem begins on the margin.

All the five daftars are written by one hand in a fine minute Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning of the third, fourth, fifth, and sixth daftars, and a double-page 'unwân at the beginning of the first.

The third daftar is dated A.H. 1085.

## No. 65.

fol. 261 ; lines 27 ; size  $9 \times 4$  ;  $7 \times 2\frac{1}{4}$ .

The same.

Another copy of the Maṣnawī, complete in two separate volumes ; three daftars in each.

Vol. I.

The first book without any preface.

fol. 79<sup>a</sup>. Blank.

fol. 79<sup>b</sup>. Begins the second daftar with the preface.

Beginning—

بیان بعضی از حکمت تاخیر این مجلد دوم که اگر جمله  
حکمت الهی الخ

fol. 157<sup>b</sup>–158<sup>a</sup>. Blank.

fol. 158<sup>b</sup>. The third daftar, without any preface.

## No. 66.

fol. 236; lines and size same as above.

## Vol. II.

The last three daftars of the above.

The fourth daftar begins without any preface.

fol. 83<sup>a</sup>. Blank.

fol. 83<sup>b</sup>. The fifth book without any preface.

fol. 178<sup>b</sup> and 179<sup>a</sup>. Blank.

fol. 179<sup>b</sup>. The sixth daftar, with the Persian preface.

This is a very correct copy of the Maṣnawī, and was transcribed by some good scholar, as it contains learned notes in the same hand on the margin, with the references and explanations of the verses of the Qur'an alluded to in the text.

Written in a firm Indian Nasta'liq, within gold and coloured borders, with the subject-headings in red, and small decorated headings at the beginning of each daftar.

Dated the 7th Rabi' I., A.H. 1095.

## No. 67.

fol. 218; lines 11; size  $11 \times 7$ ;  $7\frac{3}{4} \times 4$ .

The same.

Another copy of the Maṣnawī, complete in six separate volumes.

## Vol. I.

The first book, with a short Arabic prose preface, in praise of the Maṣnawī and its author.

Beginning—

هذه الاسرار القدسية و الانوار الروحانية و الايعات الخفية

The Maṣnawī begins on fol. 2<sup>b</sup>.

**No. 68.**

fol. 196 ; lines and size the same as above.

The same.

The second book of the above, with the Persian preface.  
The Maṣnawī begins on fol. 2<sup>b</sup>.

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**No. 69.**

fol. 253 ; lines and size the same as above.

The third daftar, with the Arabic preface.  
The poem begins on fol. 3<sup>a</sup>.

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**No. 70.**

fol. 206 ; lines and size the same as above.

The fourth daftar of the Maṣnawī, with the Arabic preface.  
fol. 1<sup>b</sup>–5<sup>b</sup>. An incomplete index to this daftar.  
fol. 6<sup>a</sup> and 8<sup>a</sup>. Blank.  
fol. 8<sup>b</sup>. Begins the Maṣnawī.

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**No. 71.**

fol. 229 ; lines and size the same as above.

The same.

The fifth daftar of the above, with the Persian preface.  
The Maṣnawī begins on fol. 3<sup>b</sup>.

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## No. 72.

foll. 256; lines and size the same as above.

The same.

The sixth and the last daftar of the above, without any preface.

All the six volumes are written in the same bold and fine Nasta'liq, within gold and coloured borders, with two sumptuous double-page 'unwâns at the beginning of daftars I, II, IV, and V each, and a double-page 'unwân at the beginning of daftars III and VI.

The scribe of these splendid copies was one Âgâ Mirzâ, said to have been an Armenian Christian by birth, who subsequently embraced Islâm in the presence of Shâh Âbd-ul-'Azîz of Delhî (the author of the Tafsir-i-Fathul-'Azîz, *d.* in A.H. 1239 = A.D. 1823). Âgâ Mirzâ was then adopted by Mir Muḥammad Amîr Panjah-Kash, otherwise called Amîr-i-Raḍawî, a noted calligrapher of the age, who taught him the art of calligraphy. Âgâ Mirzâ died in A.H. 1273 = A.D. 1856, as will appear from the following versified chronogram :—

روح آغا چون سوي فردوس رفت  
قدسيان گفتند اورا مر حبا  
از پي تعظيم و تاريخ و فات  
گفت رضوان ميرزا آغا بيا

From the colophon it appears that these six vols. of the Maṣnawî were transcribed at the instance of a certain Indian Nabob, Fayḍ Muḥammad Khân Bahâdur.

بموجب ارشاد . . . کيوان مرتبت مریخ صولت خورشید علم . .  
. . . نواب نامدار ملک اشتہار امجد الدولہ ممتاز الملک فیض محمد  
خان بہادر ہزبرجنگ

Dated A.H. 1249.

## No. 73.

fol. 109; centre col., lines 21; margl. col., lines 40.

A commentary on the Maṣnawī by Nizām-ud-Dīn Dā'i.

نظام الدين محمود بن الحسن الحسيني الشيرازي المتخلص به  
داعي

(See Sprenger, Oude Cat., p. 494.)

Begins—

الحمد لله رب العالمين و الصلوة و السلام علي خير خلقه محمد  
و اله اجمعين اما بعد اين ناگزير يست معنوي بر موارد مشنوي كه از  
قلم داعي رقم مي يابد

The author of the *Ṣuḥuf-i-Ibrāhīm*, fol. 309<sup>b</sup>, says that Nizām-ud-Dīn, known as Dā'i, a disciple of *Shāh Ni'mat-Ullah Wali* (d. A.H. 834 = A.D. 1430), is also the author of a Maṣnawī called *Mashāhid* مشاهد, and died in A.H. 915 = A.D. 1509. According to Sprenger, p. 387, he was born in A.H. 815 = A.D. 1412; but according to Ethé, Bodl. Lib. Cat., No. 883, in A.H. 810 = A.D. 1407, as he is said to have collected his *dīwān* in A.H. 865 = A.D. 1460, when he was 55 years old. Taqī Aḥadī, fol. 231<sup>a</sup>, says that Dā'i was a contemporary of *Shāh Ni'mat-Ullah*, in whose company he passed a greater portion of his ascetic life. His *Kulliyāt*, consisting of Maṣnawīs, Qaṣidas and Ġazals, amounting to forty thousand verses, is said to have been preserved on his grave at *Shirāz*. 'Alī Qulī *Khān-i-Wālih*, in his *Riyād-ush-Shu'arā*, fol. 144<sup>a</sup>, says that he has visited twice the sacred tomb of this saint. See also *Makhzan-ul-Ġarā'ib*, fol. 256, *Nashtar-i-Ishq*, f. 635, and Sprenger, Oude Cat., p. 387.

The commentary on the first line of the Maṣnawī begins thus:—

بشنو از ني چون حكايه ميكند — ترغيب باستماع اوازي ني از  
جهت آنست كه سبب ...

fol. 56<sup>b</sup>. A preface to the second daftar:—

المجلد ثاني من حاشية حضرت الداعي علي المشنوي المولي  
قدس سره الله هما و رضي الله عنهما

The commentary begins with the line:—

چون بعراج حقایق رفته بود—شیخ حسام الدین اخي حسن  
ترك را كه مولانا مشنوي بنام او نظم کرده است

fol. 71<sup>b</sup>. Begins the third daftar:—

المجلد الثالث . . . . الحكم جنود الله يقوي ارواح السريدين ذكر  
حکمته در ابتدای این جلد

Numerous folios are missing between daftars third and fourth, and the marginal column on fol. 74<sup>b</sup> is left blank.

On fol. 86<sup>a</sup> we suddenly find *مجلد چهارم* after which begins the fifth daftar:—

المجلد خامس . . . . . زیراكه اگر شخصي در خانه دوش باشد . .

fol. 105<sup>b</sup>. Begins the sixth daftar:—

من المقدمة قوله مصباح الظلام و هم شبهته و خیالات شك  
در بیت باشد یعنی چنانچه

The commentary on the sixth daftar is very short.

For other copies of this commentary, see Sprenger, *Oude Cat.*, p. 494; Hammer, *Handschriften*, No. 126; W. Pertsch, *Berlin Cat.*, p. 792; Ethé, *India Office Lib. Cat.*, Nos. 1099 and 1100.

Lithographed at Lucknow, A.H. 1282.

Written in ordinary small Nasta'liq.

Dated 23rd Ramadân, A.H. 1208.



## No. 74.

foll. 264; lines 17; size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3$ .

لطائف المعنوي من حقايق المشنوي

LAṬĀ'IF-UL-MA'NAWÎ  
MIN ḤĀQA'IQ-UL-MAṢNAWÎ.

A commentary on the Maṣnawî of Jalâl-ud-Dîn Rumî, by 'Abd-ul-Latîf 'Abd-Ullah al-'Abbâsî (d. A.H. 1048-9 = A.D. 1638-9).

عبد اللطيف بن عبد الله العباسي

Begins—

شرح بعض ابيات مشكله فارسي وترجمه... وديباچه‌اي تازي  
مشنوي مولوي معنوي

For life, see No. 21 *supra*.

In the preface it is stated that the commentator had previously revised, corrected, annotated, and prefaced a copy of the Maṣnawî under the name of نسخه نامخته مشنويات مشقيه (see Rieu, p. 589<sup>a</sup>, and Ethé, Bodl. Col., 517), and had written on the margin explanations of the difficult verses of the Maṣnawî, and of the texts of the Qurân and the Ḥadîṣ alluded to therein; but some of his friends requested him to make a separate work out of those marginal notes, with some fresh additions. Hence the compilation of the present work.

In the preface, the words نورالله مرقدہ after the name of Jalâl-ud-Dîn give the date of his death A.H. 671.

foll. 3<sup>a</sup>-5<sup>b</sup>. A Persian translation of Jalâl-ud-Dîn's Arabic preface annexed to the first daftar, which begins:—

هَذَا الْكِتَابُ مِنْ كِتَابِ الْمَشْنَوِيِّ الْمَعْنَوِيِّ مَشْنَوِيٍّ مَعْنَوِيٍّ وَ  
نَسَبَتْ أَوْ بَسُوِيٍّ مَعْنِيٍّ بِوَاسِطَةِ أَنْسَتِ كِه ...

fol. 5<sup>b</sup>. Begins the commentary on the Maṣnawī:—

بشنو از تي . . الخ عارف نامي مولانا عبد الراحمين جامي قدس  
مره السامي در شرح اين دو بيت كه مفتتح مثنوي مولوي است . .

fol. 60<sup>b</sup>. Begins the commentary on the second daftar:—

مدتي اين مثنوي . . . الخ در نفحات الانس مذكور است كه بعد  
از انكه خدمت مولانا بالتباس چلبي حسام الدين . . .

fol. 103<sup>b</sup>. Begins the Persian translation of the Arabic preface to the third daftar:—

الحكم حكمتهاي يعني دانشهاي امتوار كرده شد

The commentary on the poem itself begins on fol. 106<sup>a</sup>:—

سايه خود را زخود . . الخ معني بيت چنين ميشود كه وجود  
ظاهري خود را كه بمنزله سايه و عرض است . .

fol. 157<sup>b</sup>. Begins the translation of the Arabic preface to the fourth daftar:—

الحمد لله حق حمده همه سپاس و ستايش مر جناب مقدس  
.... والصلوة وسلام و درود و رحمت خاص او . . .

The commentary on the book begins on fol. 159<sup>b</sup>:—

مثنوي را چون تو مبداء بوده . . . در نفحات الانس مذكور است  
كه سبب نظم مثنوي آن بود كه چون چلبي حسام الدين كه بعد از  
فوت صلاح الدين . . .

fol. 194<sup>b</sup>. The commentary on the fifth daftar.

Begins:—

جز بمصنوعي نديدي صانعي . . الخ قياسي بر دو قسم است افتراضي  
و استثنائي افتراضي آنست كه دروي نتيجه يا تثبيض نتيجه بالفعل  
مذكور باشد

fol. 234<sup>b</sup>. Begins the commentary on the sixth daftar:—

گر مني كنده بود همچو مني . . . الخ مني اول بمعني انايت  
است و مني ثاني بمعني مشهور است

Other copies are mentioned in Rieu, p. 590; Sprenger, p. 494; and Pertsch, Berl., No. 775.

Lithographed at Lucknow, 1866, and at Cawnpur, A.D. 1876, with a dedication to the Emperor Shâh Jahân, which is not found in our copy. See also Stewart's Catalogue, p. 59.

Written in a rough Indian Nasta'liq.

Dated the 17th Diqa'ad, A.H. 1110.

### Nô. 75.

fol. 219; lines 18-19; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7\frac{1}{2} \times 3\frac{3}{4}$ .

لطائف اللغات (فرهنگ مشنوي)

## LATÂ'IF-UL-LUGÂT OR FARHANG-I-MASNAWÎ.

A glossary to the Masnawî of Jalâl-ud-Din Rûmî.

By the same 'Abd-ul-Latif.

Begins—

این فرهنگيست مشتمل بر حال لغات غريبه عربيه و الفاظ  
عجيبه عجميه مشنوي مولوي معنوي . . .

In the preface, the author says that, after a close study of twelve years, he compiled this glossary, with the assistance of one of his pupils, Maulawî Ibrâhîm Dihlawî, after consulting several reliable Arabic and Persian lexicons, such as Qâmûs, Şurâh, Farhang-i-Jahân-Giri, Kashf-ul-Lugât, Madâr-ul-Afâdil, and many others.

The words are arranged alphabetically.

The initial letters are according to Bâbs, and the final according to Faşls.

The following abbreviations are observed throughout, viz., ع for Arabic; ف for Persian; ت for Turkish, and س for Suryānī.

The glossary begins on fol. 2<sup>b</sup> with the words استثنا چیزی از جمله بیرون آوردن

The words explained are noted on the margin in red.

For other copies see Rieu, p. 590<sup>b</sup>. The work was lithographed in Lucknow, A.D. 1877, under the title of Farhang-i-Maṣnawī. See also Stewart's Catalogue, p. 132, and Ouseley's Collection, No. 384.

Written in a careless Indian Nasta'liq.

Not dated, apparently 18th century.

### No. 76.

fol. 184; lines 24; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7\frac{1}{4} \times 3\frac{1}{2}$ .

## مکاشفات رضوی

## MUKÂSHIFÂT-I-RADAWÎ.

Another commentary on the Maṣnawī, by one Muḥammad Ridā. See Sprenger, Oude Catalogue, p. 495.

Beginning of the preface of Daftar I.

نه هر حمدي مزاوار آفریدگار جهان و جهانیان است نه هر  
حامدي کاشف اسرار قرانست نه هر مثنوي خواني مثنوي دانست

In this short preface, the commentator says that, in his youth, while he was engaged in the service of his sovereign, the idea of writing a commentary on the Maṣnawī of Jalāl-ud-Dīn Rūmī often occurred to his mind; so he compiled the present work in A.H. 1084, after retiring from service.

fol. 75<sup>b</sup>. Begins the second daftar.

مدتي این مثنوي تاخير شد . . . الن اشاره میفرمایند بآنکه هر  
چیز را در ارتقا بدرجه کمال از تدریج و امهال چاره نباشد

fol. 106<sup>b</sup>. Begins the third daftar :—

ای ضیاء الحق حسام الدین بیار — یعنی روی ارادت بیا که دفتر  
میوم منظوم شود

fol. 133<sup>b</sup>. The fourth daftar, beginning :—

نور زان ماه باشد وین ضیا — کما قال الله تعالی و هو الٰلهی جعل  
الشمس ضیاء والقمر نورا

fol. 149<sup>b</sup>. The fifth daftar, beginning :—

چاره اینجا آب و روغن کردن نیست — ای آنچه نه مدح تست  
چاره آنست که از بیچارگی آنرا مدح نام کنم

fol. 166<sup>b</sup>. The sixth daftar, beginning :—

راز اندر گوش منکر راز نیست — یعنی کنایات دقیق را  
اگر صریح ادا کرده شود هم منکران حقیقت را ازان بهره  
نخواهد بود

The text of the *Maṣnawī* is generally introduced by the letter م, an abbreviation for متن.

The headings of the *Maṣnawī* are written in red, but spaces for the purpose have been left blank in several places.

A copy of this commentary is mentioned in *Ethé*, India Office Lib. Cat., No. 1105.

Written in ordinary Indian Nasta'liq.

Scribe, Asad-Ullah :—

امد الله ولد شاه سعد الله نبیره شیخ بهاء الدین المعروف  
حضرت شاه باجن برهانپوری

Dated the 20th Rajab, the third year of the reign of Ahmad Shāh.

## No. 77.

fol. 194; central column, lines 17; marginal column, lines 41-53.

Size  $8\frac{1}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 4$ .

Another commentary on the Maṣnawī.

Begins:—

الحمد لله الولي و الصلوة علي النبي واله المهدي هو اصول  
 اصول الدين يعني بينخ دين حقيقت روشن است كه اصل  
 طريقت است و طريقت لايح است كه اصل شريعت است

The title of the work and the name of the author do not occur in the preface; but at the end of the first daftar it is called "the commentary on the maṣnawī, by Shāh 'Abd-ul-Fattāḥ."

"با تمام رميد شرح شاه عبد الفتاح بر دفتر اول مشنوي مولوي  
 روم . . . . ."

On the first page is found "حاشيه عبد الفتاح الكجراتي"

Shāh 'Abd-ul-Fattāḥ, a native of Gujrāt, was a ripe scholar and a learned expounder of the Maṣnawī. He came to Delhī during the reign of Aurangzib, and was rewarded for his teaching with an estate in Gujrāt, where he died in A.H. 1090 = A.D. 1670. See Rieu, p. 1090.

fol. 55<sup>b</sup>. Begins the second daftar:—

اگرچه حکمت الهي بنده را معلوم شود در فوايد آن کار بنده  
 ازان کار فرو ماند

fol. 80<sup>b</sup>. The third daftar, beginning:—

الحکم جنود الله تعالى في الارض الخ حکم بکسر اول حکمتها  
 و درست کردن و دانستن و بضم داوري و حکم است و بفتحین  
 میانجی و صاحب تمیز اما اینجا مراد میانجی است

fol. 135<sup>b</sup>. The fourth daftar, beginning:—

ومما سبحانه اتي كنت الخ از آنچه مراد را اندوه آورد  
 اینست که بدرستی من بودم

fol. 155<sup>b</sup>. Begins the fifth daftar:—

گر نبودي خلق محبوب و کشيف .. الخ چونکه سامع محبوب  
است و با کثافت است پس چون رومي سخن توان گفت

fol. 177<sup>b</sup>. Begins the sixth daftar:—

ذلک تقدیر العزیز العليم الخ قوله تعالي انا کل شيء خلقناه بقدر  
يعني آفریدیم هر شيء را باندازه و محدود که ازان حد و اندازه  
تجاوز نکند که اهل دنیا از اهل حقبي از حد حقبي قدم بیرون  
ننواند نهاد

Written in ordinary Indian Nasta'liq.

The name of the scribe is given at the end of the first daftar:—

مولوي عبد الرحمن ساکن جہالو در مدرسه مير فصل علي  
صاحب ساکن مین

The MS. is dated in the colophon the 22nd Shawwāl, A.H. 1206.

### No. 78.

fol. 545; lines 19; size  $8\frac{3}{4} \times 6$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

حلِ مشنوي

### HALL-I-MASNAWÎ.

A complete commentary on the six daftars of the Masnawî, by Afḍal of Ilahâbâd افضل الہادی. See Ethé, Bodl., No. 671, and Rieu, p. 592, where copies of the commentary only on the first daftar are noticed.

Begins—

مر خدا را شکر کز لطف قوي  
داد توفيقم بعل مشنوي

Muhammad Afḍal of Ilahâbâd was born on the 9th Rabî' I., A.H. 1038 = A.D. 1628, at Sayyidpûr, in the vicinity of Ġazîpûr, and subsequently settled in Ilahâbâd, where he died on the 15th Dîl Ḥajj, A.H. 1124 = A.D. 1712, at the age of eighty-seven. Besides this commentary, he is said to have left several other Persian and Arabic works. See *Miftâḥ-ut-Tawârîkh*, p. 446 (Agra Ed., 1849).

fol. 1<sup>b</sup>-7<sup>a</sup>. The index of the first daftar.

In the introductory poem, the commentator mentions some of the minute points he has explained in this work, after which he gives a detailed account as to why the Maṣnawî was divided into six daftar.

fol. 13<sup>a</sup>-18<sup>a</sup>. Paraphrase of Jalâl-ud-Dîn Rûmî's Arabic preface, which begins as:—

هذا كتاب المشنوي المعنوي این کتاب مشنوي معنوي اسف  
و نسبت او بسوي معني بواسطه آنست الخ

fol. 18<sup>a</sup>. Begins the commentary on the first daftar.

fol. 165<sup>b</sup>-169<sup>a</sup>. Index to the second daftar.

fol. 170<sup>b</sup>. Beginning of the *Khutbah* of the second daftar:—

وَأَنَّ مِنْ شَيْءٍ إِلَّا حَدَّثَنَا الخ این آیت در مسوره حجر واقع شده یعنی  
نیست هیچ چیزی مگر که نزد ماست الخ

fol. 171<sup>a</sup>. Begins the second daftar:—

مدتی این مشنوي تاخیر شد الخ باید دانست که باعث این تاخیر  
آنست که در تفحات الانس مذکور شده الخ

fol. 255<sup>b</sup>-262<sup>a</sup>. Index to the third daftar.

fol. 263<sup>b</sup>. Begins the third daftar with the *Khutbah*:—

الحکم جنود الله . حکم بکسر حای مهمله و فتح کاف جمع  
حکمت است و حکمت عبارتست از علم و عمل الخ

fol. 339<sup>b</sup>-343<sup>b</sup>. Index of the fourth daftar.

fol. 344<sup>b</sup>. Begins the fourth daftar:—

الحمد لله حق حمده میپاس و ستایش مر خدایرامست چنانکه  
مزاوار میپاس و ستایش اوست



fol. 403<sup>b</sup>–408<sup>b</sup>. Index to the fifth daftar.

fol. 409<sup>b</sup>. Begins the fifth daftar:—

و عنده مفاتيح القلوب نزيديك ان خدامت كليدهاي دلها

fol. 471<sup>b</sup>–476<sup>a</sup>. Index of the sixth daftar.

fol. 477<sup>b</sup>. Begins the sixth daftar:—

كي بطوف حوله من لم يطف . . طوف گرد چيزي گشتن

In the prologue, the commentator says that he compiled the present work in A.H. 1104, at the age of sixty-seven, during the reign of 'Alamgir.

يکھزار و یکصد و چار از سنين  
بود از هجرت گذشته کاین حزين  
که بشصت و هفت عمر او رسيد  
وانچه مقصود دل او بد بديد

The MS. ends with the following versified chronogram:—

خامه تاريخ ختم او بنوشت . . .  
بدو معني صحيفه افضل

A slip, attached in the beginning, bears the names of several other commentaries on the *Maṣnawī*, from which the author has taken his authority. (1) *Lata'if-i-Ma'nawī*, by 'Abd-ul-Laṭif; (2) *Taṣṣih-i-Maṣnawī*, by Mīr Muḥammad Ḥaṣhim, composed in A.H. 1122; and *Mukāshifāt-i-Raḍawī*, by Muḥammad Riḍā, compiled in A.H. 1084.

The above names are frequently quoted on the margin after the notes.

The text is introduced by the word *قوله* in red.

A note at the beginning of each daftar assigns the date on which it was commenced to be copied.

The colophon is dated, *Sha'bān*, A.H. 1206.

Written by Muḥammad 'Alīm-ud-Dīn bin Faṣīḥ-ud-Dīn al-Qanūjī

محمد علیم الدین بن فصیح الدین القنوجی

Ordinary firm Indian Nasta'liq, within coloured borders.

## No. 79.

fol. 146; lines 11; size  $6\frac{3}{4} \times 4\frac{1}{4}$ ;  $5 \times 2\frac{3}{4}$ .

در مکنون

## DURR-I-MAKNÛN.

By 'Abd-ul-Fattāḥ-al-Ḥusaynī-al-'Askarī.

سید عبد الفتاح الحسینی العسكري

Begins:—

الحمد لله الذي هدانا الى الصراط المستقيم الذي هو مرصاد  
المحققين العارفين الواصلين الذين و صلوا بالله العظيم ..

A selection from the Maṣnawī, with short explanations of the same, introduced throughout by the word در مکنون. Dedicated to Aurangzib.

The name of the work is given in the following line:—

نهادم نام این را در مکنون ...

'Abd-ul-Fattāḥ is also the author of a complete commentary on the Maṣnawī, styled مفتاح المعاني, which, according to A. Sprenger's Cat., p. 492, was collected by his pupil, Hidāyat-Ullah, in A.H. 1049 = A.D. 1639. A copy of the مفتاح المعاني is mentioned in Ethé, India Office Lib. Cat., No. 1103.

A work of the same style, which is a collection of Ṣūfī sayings and anecdotes, composed in A.H. 1151 = A.D. 1738 by 'Azīz-Ullah bin Sayyid Asad-Ullah al Ḥasanī al-Ḥusaynī, is mentioned in Rieu Suppl., No. 21.

Written in fair Nasta'liq, within gold borders.

Not dated, apparently 18th century.

Scribe:— "محمد علي تهتوي"

## No. 80.

fol. 146; lines 13; size  $4\frac{3}{4} \times 2\frac{3}{4}$ ;  $4 \times 1\frac{3}{4}$ .

The same.

Another copy of the same, slightly defective at the beginning, one folio containing only seven lines is wanting at the beginning, and the MS. opens thus:—

هم الغالبون — بعد هذا نموده مي آيد که چون سعادت ابدی  
و دولت سرمدی نامزد این خاکپای آن

Written in Nim Shikastah, within gold borders.  
Dated 29th Muhurram, A.H. 1077.

Scribe حقیق الله

## No. 81.

fol. 488; lines 19; size  $10\frac{1}{2} \times 6$ ;  $8\frac{1}{2} \times 4$ .

شرح مثنوی

SHARH-I-MASNAWÎ.

Another commentary on the difficult verses of the Masnawî, by Khawajah-Ayyûb Pârsâ.

See Ethé, Bodl., No. 670, and Browne's Camb. Univ. Cat., p. 326.

Begins:—

حمد لایحیی و ثنائی نامنتها مرملکی را که نی وجود عشاق  
در خلوتکده وحدت نغمه سرای اسرار احدیت و اخبار واحدیت  
اوست.

The name of the author mentioned in the preface of this copy is only **ایوب**. The work was compiled in A.H. 1120 = A.D. 1708, as will appear from the following versified chronogram on fol. 2<sup>a</sup> :—

یافت شرح مشنوی مولوی  
خلعت اتمام از لطف خدا  
گفت تاریخش بگوش دل خرد  
طرفه شرح معنوی جانفزا

The explanations of the text are verified by quotations from the Qurân and Hadîş.

fol. 2<sup>a</sup>. Begins the commentary on the first line :—

بشنو از نی چون حکایت میکند . . . الخ بشنو خطاب عام است  
و در تصدیق کتاب باین خطاب اشارت نیست لطیف بتقدیم علم الیقین  
و سبق شریعت بر طریقت و حقیقت

fol. 140<sup>b</sup>. Begins the second daftar :—

مدتی این مشنوی تاخیر شد . . . الخ وجه تاخیر بحسب حقیقت  
آنچه مولانا در ابیات آئنده تصریح فرموده

fol. 226<sup>b</sup>. The third daftar, beginning :—

ای ضیاء الحق حسام الدین بیار . . الخ لفظ بیار مربوط با مصراع  
ثانی یعنی بیار این سیوم دفتر و همت بکمار بر اتمام

fol. 328<sup>b</sup>. The fourth daftar, begins :—

همت عالی تو ای مرتجا . . الخ مرتجی بالضم امید داشته  
شده . . . چون چنین خواهی خدا خواهد چنین الخ . . . روزی  
حضرت مولانا در معنی این میفرمودند که حق تعالی خواست  
بندگان خاص خود را

fol. 368<sup>b</sup>. The fifth daftar, begins :—

شه حسام الدین که نور انجم است . . سفر بالکسر کتاب و نامه

fol. 414<sup>a</sup>. The sixth daftar begins :—

بیشکش بهر رضایت میکشم .. الخ یعنی بیشک مشنوی را برای  
رضای تو میکشم

Written in ordinary Indian Nasta'liq, within coloured borders.

The text is written in red.

The colophon of the second daftar is dated Jamâdi I., A.H. 1148.

### No. 82.

fol. 391 ; lines 29 ; size 13 × 8½ ; 10½ × 6.

شرح مشنوی

### SHARH-I-MASNAWÎ.

Another commentary on the Masnawî, complete in two separate volumes, each containing three daftars, by Maulânâ 'Abd-ul-'Alî, known as Bahr-ul-'Ulûm, "The Sea of Knowledge."

First three daftars.

#### Daftar I.

Begins with an Arabic preface of the commentator.

الحمد لله للذي امتاثر في حجاب غيبه الخ

Maulânâ 'Abd-ul-'Alî بن مولانا نظام الدين بن مولانا قطب الدين السهالوي, of Sihâl in Lucknow, was one of the most distinguished Oriental scholars of the nineteenth century in India. His grandfather, Maulânâ Qutb-ud-Dîn, a man of great distinction, is the author of the famous work کتاب تلویحات, while his father, Mullâ Nizâm-ud-Dîn (d. A.H. 1161 = A.D. 1748), has left several important works such as :—

حاشیه شرح هدایتہ الحکمه مصنفه علامه صدر الدین شیرازی

شرح مبارزیه  
 حاشیه شمس یازمعه  
 صبح صادق شرح منار  
 شرح مسلم الثبوت  
 ملفوظات شاه عبد الرزاق هانسی  
 حاشیه شرح عقاید دوانی

On the death of his father, 'Abd-ul-'Alī began to receive his education under Mullā Kamāl-ud-Dīn Sihālāwī (*d.* 13th Muḥarram, 1275 A.H.), the favourite pupil of his father, and the author of—

حاشیه کمالیه بر شرح عقاید جلالیه  
 شرح کبریت احمر  
 عروة الوثقی  
 تعلیقات حاشیه زاهدیه بر شرح تهذیب جلالیه

'Abd-ul-'Alī at first travelled to Shāh Jahānpūr, where he was honourably received by Hāfiẓ Rahmat Khān, a nobleman of that city. On the death of Rahmat Khān, 'Abd-ul-'Alī was called to Rāmpūr by Nawāb Fayḍ-Ullāh Khān, the Jāgīrdār of Rāmpūr (A.H. 1187–1209 = A.D. 1774–1794). After a short stay here, he came to Buhār in Bengal at the request of Munshī Ṣadr-ud-Dīn, to give lessons to the students of his Madrasah; but a slight displeasure between Ṣadr-ud-Dīn and 'Abd-ul-'Alī caused the latter's removal to Madras, where he was appointed by Muḥammad 'Alī Khān, the Nawāb of Karnatic (*d.* A.H. 1210 = A.D. 1795), to teach the students of his Madrasah. It was here that 'Abd-ul-'Alī received the title of Baḥr-ul-'Ulūm from the Nawāb. On the death of Muḥammad 'Alī Khān, 'Abd-ul-'Alī continued to enjoy the same favour from the Nawāb's eldest son, 'Umdat-ul-Umarā (*d.* A.H. 1216 = A.D. 1801), and 'Azīm-ud-Daulah (*d.* A.H. 1235 = A.D. 1819), the nephew and successor of 'Umdat-ul-Umarā. Here he died on the 12th Rajab, A.H. 1235 = A.D. 1819. Beside the present work, he is the author of several Arabic and Persian works, such as :—

ارکان اربعه در فقه  
 حاشیه بر حاشیه زاهدیه بر شرح تهذیب جلالیه  
 حواشی ثلاثه بر حاشیه زاهدیه  
 شرح مسلم

فواتح الرحموت شرح مسلم الشبوت  
 تكملة بر شرح ملا نظام الدين بر تحرير ابن همام  
 تنوير الابصار شرح فارسي منار  
 حاشیه بر شرح صدرای شیرازی  
 شرح هدایة الصرف  
 رساله در احوال قیامت  
 رساله توحید  
 شرح مواقف قدیمه و جدیده

The commentator in the beginning quotes Jāmī, and frequently refers to 'Abd-ul-Latīf, and also in some places to Muḥammad Riḍā and Aḫḍāl Ilahābādī. (See Nos. 76 and 78 respectively.)

The text is introduced by the word قوله.

fol. 2<sup>a</sup>. Begins the commentary on the first daftar:—

بشنو از ني چون حکايت ميکند الخ في البينين عارف سامي  
 شيخ عبد الرحمن جامي قدم سره در شرح اين ميفرمايد که  
 مراد از ني انسان کامل و مکمل الخ

fol. 138<sup>b</sup>. Begins the second daftar:—

مدتي اين مشنوي تاخير شد— وجه تاخير افتادن در تصنيف  
 مشنوي از مضراع ثاني معلوم شد که براي ظهور امرار که لايق الخ

fol. 266<sup>b</sup>. Begins the third daftar:—

اي ضياء الحق حسام الدين بيار— امر فرمودند باورن نسيوم  
 دفتر و حالانکه ارنده نفس نفيس مولوي است قدم سره

This volume is dated the 16th Shawwāl, A.H. 1235.

## No. 83.

fol. 282; lines and size same as above.

The last three daftars of the above.

fol. 1<sup>b</sup>. Begins the fourth daftar:—

مثنوي پویان کشنده ناپدید — ظاهر آنست که مراد از کشنده  
ذات حق است

fol. 94<sup>b</sup>. Begins the fifth daftar:—

طالب آغاز سفر پنجم است — سفر بالکسر مبین و سکون فاء  
است بمعنی دفتر

fol. 193<sup>b</sup>. Begins the sixth daftar:—

کی بطوف حوله من لم یطیف — در قاموس مذکور است الخ

Written in ordinary Nasta'liq.

In the colophon, written in the same hand, it is said that this copy was copied from the commentator's autograph copy: -

نقل شرح مثنوي . . . . . که تصنیف مولنا عبدالعلی . . . این  
مولنا نظام الدین . . . . . از مسوده دستخطی مولنا مدوح که  
مصنف این شرح اند در عهد سلطنت ابوالمظفر غازی الدین  
حیدر بادشاه در دارالامارت لکنو بحسب فرمایش . . . امجد  
علی خان صاحب بتاريخ پنجم شهر رمضان المبارک ۱۲۶۶ هجری  
بخط . . روشن لال



## No. 84.

fol. 377; lines 45; size  $14 \times 9$ ;  $11\frac{1}{2} \times 6\frac{1}{2}$ .

The same.

Another complete copy of the above, by the same 'Abd-ul-'Alī.

fol. 1<sup>b</sup>. Begins the first daftar.

fol. 88<sup>b</sup>. The second daftar.

fol. 175<sup>b</sup>. The third daftar.

fol. 234<sup>b</sup>. The fourth daftar.

fol. 285<sup>b</sup>. The fifth daftar.

fol. 335<sup>b</sup>. The sixth daftar.

Scanty notes on the margin are found in different hands.

Written in a firm learned Nasta'liq, within coloured borders.

Not dated, apparently 19th century.

## No. 85.

fol. 173; lines 23-25; size  $11 \times 6\frac{1}{2}$ ;  $8 \times 4$ .

منتخب قادري

## MUNTAKHAB-I-QÂDIRÎ.

An extract, made by one Hayât 'Alī in A.H. 1220, from Shâh Wali Muhammad Akbarâbâdî's *Makhzan-ul-Asrâr*, a commentary on the *Maṣnawî*, which was compiled in A.H. 1140 = A.D. 1727. (See Sprenger, *Oude Cat.*, p. 495. W. Pertsch, *Berlin Cat.*, pp. 791 and 792, and Ethé, *India Office Lib. Cat.*, No. 1107.)

fol. 1<sup>b</sup>. The preface of Hayât 'Alī.

Begins:—

حمد ییعد و میامس ییعد مزاور بارکاره آرامکه ارای (?)  
خلوتکده عیب که بمظا هر گوناگون و صور رنگارنگ ظهور نموده

In this preface, Hayât 'Alī says that his first intention was to transcribe a copy of the *Makhzan-ul-Asrâr* itself; but the only copy he

could procure at that time was full of mistakes and illegibly written by some illiterate Hindû. So he preferred to make the present extract, and named it *Muntakhab-i-Qâdirî*, after the holy saint *Shaykh* 'Abd-ul-Qâdir Jilânî, of whom he was a follower.

fol. 2<sup>a</sup>. Begins the preface of *Shâh Walî Muḥammad*.

سپاس و متایش مر حضرت وجود مطلق را که بصور اجناس  
و انواع تشخصات علی الدوام موجود و مشهود اوست

In this, *Walî Muḥammad* says that he has taken utmost care to explain the hidden meanings and the deep sense of those difficult verses of the *Maṣnawî* which were not understood and therefore omitted by other commentators.

The names of *Jâmi* and *Muḥammad Riḍâ* frequently occur in the present work.

fol. 2<sup>b</sup>. The commentary begins with the initial line of the *Maṣnawî* :—

بشنو از نی چون حکایت میکند — معیش همانست که حضرت  
مولوی جامی قدس سره نوشته اند که نی را با واصلان کامل و کاملان  
مکمل که از خود و خلق فانی شده اند

Written in two different hands.

fol. 1<sup>b</sup>–158<sup>b</sup>. Ordinary Indian *Nasta'liq*.

fol. 159<sup>a</sup> to the end in *Shikast*.

Dated, 14th *Shawwâl*, A.H. 1224.

# No. 86.

fol. 97; lines 11; size 10 × 6; 8 × 4½.

جواهر مولوی و لالی مثنوی

JAWÂHIR-I-MAULAWÎ-WA-  
LAÂLI-I-MASNAWÎ.

A short selection from the *Maṣnawî*.

By ابو بكر الشاشي Abû Bakr-Shâshî.

Two persons named زين الدين ابو بكر are mentioned in نجات and other Tadkiras, but none is called شاشي.

Begins:—

الحمد لله حمد الشاكرين و الصلوة علي خير الذاكرين محمد وآله  
الطاهرين الطيبين اجمعين بعد اذان ميگويد شيخ الشيوخ قطب  
العارفين . . . زين الملة والدين مولانا ابو بكر الشاشي قدم سره

In the introduction, prefixed by some unknown person, it is said that Abû Bakr Shâshî, who is called زين الملة والدين ابو بكر شاشي, was requested by some of his intimate friends to make a selection from the *Maṣnawî*, and to arrange it from the standpoint of the *Sûfis*; but out of respect he did not dare do it until, as it is said, he was ordered in one of his dreams by *Maulawî Rûmî* to do it. So he made this extract and divided it into sixty-three chapters, some of which are enumerated in *Ethé, India Office Lib. Cat., No. 1087*.

The selection of the *Maṣnawî* begins on fol. 2<sup>b</sup> with the initial line of the first daftar.

This copy contains only sixty-one chapters.

fol. 1<sup>a</sup> contains the autograph and seal of *Badr-ud-Daulah Shuja'-ul-Mulk Muḥammad Sa'âdatmand Khân, Bahâdur Asad Jang*, dated A.H. 1239.

The colophon reads:—

تمت تمام شد در بلدة پشاور در دولتخانه مرزا خوشحال بيگ  
بتاريخ ششم شهر ماه مهرم

۱۰۸۹  
read (شهر محرم) سنه

The last folio bears a signet and seal, dated A.H. 1094, of one محمد مظفر.

Written in fine *Nasta'liq*, within gold-coloured borders, with two double-page decorated 'unwâns.

## No. 87.

fol. 270; centre column 21 lines; marginal column 16 lines.

Size  $10\frac{1}{4} \times 6$ ;  $6\frac{3}{4} \times 4$ .

دیوان جلال الدین رومی

## DÎWÂN-I-JALÂL-UD-DÎN-RÛMÎ.

Usually styled as *Diwân-i-Shams-i-Tabriz*.

Begins—

(?) گیرد ذرها نه ان آفتاب خوش لقا

صد ذر کی دلربا کانه نبودش زابتدا

Maulawî Rûmî has adopted in the *diwân* the *takhalluṣ* of *Shams-i-Tabrizî* after the name of his spiritual guide *Shams-ud-Dîn Tabriz*.

Hence it is also called *Diwân-i-Shams Tabriz* دیوان شمس تبریز.

This copy begins without any preface, and the initial line does not correspond with any of the other copies, some of which have a preface by some anonymous editor who compiled it in *Rabî' I.*, A.H. 817 = A.D. 1414. See Rieu, p. 593; Rieu Suppl., Nos. 243-4; Ethé, Bodl., col. 522; Ethé, India Office Lib. Cat., No. 1109; G. Flügel, I., p. 522; Sprenger, Oude Cat., p. 497; Leyden Cat., vol. ii., p. 113; Gotha Cat., p. 69; Munich Cat., p. 16; St. Petersburg Cat., p. 214, and Hammer Redekunste, p. 172. For extracts, see Krafft, p. 65. Select poems have been edited, with a translation in German verse by V. von Rosenzweig, Vienna, 1838. An edition has been lithographed in Lucknow, 1878, with the title, *Diwân-i-Hadrat-i-Shams Tabriz*.

The *Rubâ'iyât* mentioned in other copies are not found in this MS., and a very few *Tarkib-bands* are found on one or two folios.

Folios are missing after fol. 1 and 160.

Written in fine and beautiful *Nastâ'liq*, within gold and coloured borders, with a single-page decoration in the beginning.

The colophon is dated, *Shâ'bân*, A.H. 1017.

Scribe, Majd-ud-Din محمد الدین محمد الحسینی الکاشانی

## No. 88.

fol. 101; lines 12; size  $10\frac{3}{4} \times 8\frac{1}{2}$ ;  $8 \times 5\frac{1}{2}$ .

ديوان امامي

## THE DÎWÂN OF IMÂMÎ.

Beginning—

سحر گه در جهان جان بعون مبدع اشيا  
مسافت قطع ميكردم ز لا تا حضرت الا

Imâmî, with his full name ابو عبد الله محمد بن ابو بكر عثمان was originally of Herât, but spent the greater portion of his life in Kirmân and Isfahân. He was one of the most learned poets of Khurâsân, and the noble Qâdî family of Herât is said to be descended from him. He was a contemporary of Shaykh Sa'dî, and Khwâjah Majd-ud-Dîn Hamgar. Daulat Shâh, on the authority of the author of the *Nuzhat-ul-Qulûb*, narrates that the four distinguished scholars, viz., Khwâjah Shams-ud-Dîn Muḥammad, known as Ṣāhib-i-Diẓwân, Malik Mu'in-ud-Dîn Parwânah (who was the governor of Rûm and died in A.H. 677 = A.D. 1274. See Rieu, p. 594), Maulânâ Nûr-ud-Dîn Raṣḍî and Malik Iftikhâr-ud-Dîn Kirmânî, on consultation with each other, sent a Qit'ah to Majd-i-Hamgar, in which they asked his opinion about the poetical compositions of Imâmî, Sa'dî, and even about his own—

ز شعر تو و سعدي و امامي  
كدامين به پسندند اندرين بوم

and Majd-i-Hamgar exaggerated the merits of Imâmî to such a degree that he gave him preference over all, and even over Sa'dî, and decided the question in the following Rubâ'î.

ما كچه بنطق طوطي خوش نفسيم  
بر شكر گفتهاي سعدي مگسيم  
در شيوه شاعري باجماع امم  
هرگز من و سعدي بامامي نرسيم

Imâmî flourished during the time of the Atâbaks of Fârs, to whose praise he addressed several Qaṣidas. A beautiful Qaṣidah, which he addressed to his patron, Fakhrul Mulk, is quoted in Daulat Shâh.

Imâmî died, according to Taqî Kâshî (Oude Cat., p. 17) and the author of the Şuḥuf-i-Ibrâhîm, in A.H. 686 = A.D. 1277. The author of the Majma'ul-Fuṣahâ, vol. i., p. 98, places the poet's death in A.H. 676 = A.D. 1277, while the author of the Miftâḥ-ut-Tawâriḳḥ fixes it in A.H. 680 = A.D. 1281.

Notices of Imâmî's life will be found in Makḥzan-ul-Ġarâ'ib, fol. 14; Yad-i-Bayḍâ, fol. 8; Mir'at-ul-Khiyâl, p. 50; and Taqî Auhadî, fol. 64. See also Rieu Suppl., No. 213, ii.; Ethé, Bodl. Lib. Cat., No. 676; and Sprenger, Oude Cat., p. 439, where other copies of the dîwân are mentioned.

This copy of the dîwân contains Qaṣidas, Ġazals, Muqattî'ât and Rubâ'is.

The Rubâ'is begin on fol. 94<sup>a</sup>, as in the Bodl. Lib. copy:—

گه جان تن و گه تن جانت خوانم  
 گه آئینه هر دو جهانت خوانم  
 سر نفس از بدائی از حکمت نفس  
 در هر نفس آنچه خواهی آنت خوانم

The fly-leaf bears the signature of H. Blochmann, dated 1868, with a note: "Copied from the MS. in the A. S. Bengal."

Written in a clear Nasta'liq.

No. 89.

fol. 49; lines 17; size  $7\frac{3}{4} \times 4\frac{3}{4}$ ;  $5 \times 2\frac{1}{2}$ .

دیوان عراقی

DÎWÂN-I-'IRÂQÎ.

Beginning as in Rieu, ii., p. 594.

ای جلالت فرش عزت جاودان انداخته  
 کوی در میدان وحدت کامران انداخته  
 رایت مهر جلالت لایزال افراشته  
 سایه چتر جلالت جاودان انداخته

Fakhr-ud-Dīn Ibrāhīm bin Shahriyār 'Irāqī ابراهیم عراقی, one of the greatest mystic poets of his age, was born in the village Maḥal, in the A'lam district of Hamadān (see G. Browne's *Biographies of Persian Poets*, translated from the *Tārīkh-i-Guzidah*). At an early age he learned the Qur'ān by heart, and recited it with such pathos and melody, says Jāmi, that the people of Hamadān were charmed with the sweetness of his voice. He was educated in several well-known madrasahs of his native place, and became a pupil of the great Sūfī, Shihāb-ud-Dīn Suhrawardī, at whose instructions he came to India and settled in Multān under the spiritual care of Shaykh Bahā-ud-Dīn Zakariyyā of Multān (*d.* A.H. 666 = A.D. 1267), who gave his daughter in marriage to 'Irāqī. The issue of the marriage was a son, whom the poet named Kabīr-ud-Dīn. Bahā-ud-Dīn, on his death-bed, appointed 'Irāqī his successor. After a long sojourn of twenty-five years in India, 'Irāqī proceeded on a pilgrimage to Mecca, and then visited Rūm, where he came in contact with Ṣadr-ud-Dīn Qūniyawī (*d.* A.H. 672 = A.D. 1273) and wrote his well-known Sūfī tract, *Lama'at*. Here Mu'in-ud-Dīn Parwānah, the governor of Rūm, who died in A.H. 677 = A.D. 1278, entertained high regards for 'Irāqī, and is said to have become his disciple. From Rūm 'Irāqī travelled to Egypt, where the then reigning king took him as his spiritual guide, and appointed him the Shaykh-ash-Shuyūkh of Egypt. Subsequently the poet retired to Damascus, and after staying there for six months, he was joined by his son Kabīr-ud-Dīn, in whose company he passed only a few happy days, and died, according to *Tārīkh-i-Guzidah*, in the Jabal-us-Ṣaliḥ, in Syria, in A.H. 686 = A.D. 1287, or, according to *Nafahat*, p. 700, on the 8th *Dilqa'ad*, A.H. 688 = A.D. 1289. This is followed by *Majālis-ul-'Ushshāq*, fol. 108<sup>a</sup>; *Haft Iqlīm*; *Khulāṣat-ul-Afkār*, fol. 123<sup>a</sup>; *Ṣuḥuf-i-Ibrāhīm*, fol. 594<sup>b</sup>; *Riyāḍ-ush-Shu'arā*, fol. 256<sup>b</sup>; and *Mir'at-ul-Khiyāl*, fol. 63. Daulat Shāh, p. 215, however, places the poet's death in A.H. 709 = A.D. 1309, which is adopted by Taqī Kāshī, *Oude Cat.*, p. 17, and Taqī Aḥādī, fol. 444<sup>b</sup>.

The *diwān* consists of Qasidas, *Gazals*, *Tarjībānds*, *Qit'as*, and *Marāṣis* without any alphabetical order.

fol. 1<sup>b</sup>. Qasidas.

fol. 8<sup>b</sup>. Tarjī'bands beginning:—

الوس تلالوت بدمام  
ام شوموس تهللت لغمام

The burden runs thus:—

که همه اوست هر چه هست یقین  
جان و جانان و دلبر و دل و دین

fol. 11<sup>b</sup>. Ġazals beginning:—

مرا از هر چه در عالم رخ دلداری تر  
نظر چون میکنم باری بروی یار اولی تر

fol. 14<sup>b</sup>. Another series of Tarjī'bands, beginning:—

در جام جهان نای اول  
شد نقش همه جهان مثل

The burden runs thus:—

می بین رخ جانفزای مای  
در جام جهان نای باقی

fol. 19<sup>b</sup>–39<sup>a</sup>. Ġazals and Qit'as intermixed; beginning:—

لقد اطلعت من قید الفراقی  
فمالی لم اطاء سبع الطباقی

First four of these Ġazals consist of alternate Arabic and Persian verses.

fol. 39<sup>a</sup>. Rubā'is, wrongly styled here as Qit'as; beginning:—

ای زندگی تن و توانم همه تو  
جانی و دلی ای دل و جانم همه تو

fol. 43<sup>a</sup>. Marṣiyah, or elegy written on the death of Shaykh Bahā-ud-Dīn Zakariyyā, with the following heading:—

این مرثیه ایست که شیخ فخر الدین عراقی گفته است در فراق  
شیخ خود بعد از وفات شیخ بهاء الدین زکریا رحمة الله علیه



Beginning—

کارم از دمت رفت و دمت از کار  
دیده بی نور ماند و دل بی یار

fol. 45<sup>b</sup>–49<sup>b</sup>. Qasidas and Gazals intermixed.  
This copy ends with the following line:—

عراقی خود ندارد چشم ورره  
رخت خورشید تابان می نماید

For other copies, see Sprenger, *Oude Cat.*, p. 440; Rieu, p. 593; Ethé, *Bodl. Lib. Cat.*, No. 680; Ethé, *India Office Lib. Cat.*, No. 1116; and Rosen, *Persian MSS.*, pp. 203–205.

Written in ordinary clear Nasta'liq.

Not dated, apparently 17th century.

### No. 90.

fol. 44; lines 16–18; size  $8 \times 4\frac{3}{4}$ ;  $5\frac{3}{4} \times 3\frac{1}{2}$ .

دیوان مجد همگر

## THE DÎWÂN OF MAJD-UD-DÎN HAMGAR.

Beginning—

کجاست در همه ملک جهان سلیمانی  
که مهر دل نسپارد بدست شیطانی

خواجه مجدالدین هبیب الله معروف به *Khawajah Majd-ud-Dîn* به *Majd-i-Hamgar*, was a contemporary and a fellow-citizen of the celebrated Sa'dî of *Shîrâz*. Besides being recognised as an authority in Persian poetry, he was noted for his eloquence and his calligraphy. *Majd-ud-Dîn* is said to have traced his origin to *Anûshirwân*, and this statement is strongly supported by *Daulat Shâh*, who says that, owing to his high lineage, the poet was highly respected

by the kings and nobles of his age, and freely associated with them; but the word Hamgar (which generally means a "weaver"), after the name of the poet, throws at least some doubt on the correctness of the statement regarding his origin. Taqī Kāshī (Oude Cat., p. 17), distinctly designates the poet as Khwājah Majd-ud-Dīn Hibat-Ullah ibn Hamkar. A grandson of this Majd-ud-Dīn, who transcribed some Rubā'is of the poet in A.H. 697 = A.D. 1297 (see Rieu Suppl., No. 211, vii.), calls himself Ishāq bin Qiwām Muhammad Hamgar. From this we can conclude that Hamgar was the family epithet of the poet.

Majd-ud-Dīn was in high favour with the Atābak of Fārs, Sa'd bin Abū Bakr bin Zingī, to whom he was a panegyrist. After the death of this prince he went to Yazd, and thence to Isfahān, where he was warmly received by the great Šāhib-i-Dīwān Khwājah Shams-ud-Dīn Muhammad and his son Khwājah Bahā-ud-Dīn. Majd-ud-Dīn was a constant companion of Bahā-ud-Dīn. He addressed several panegyric Qasidas to these Khwājas, and composed a beautiful elegy on the occasion of Bahā-ud-Dīn's death.

Āzād Bilgramī, in his Khazāna-i-Āmirah, narrates that one day Majd-ud-Dīn, while in the company of Bahā-ud-Dīn, daringly said that he could finish the "Saljūq Nāmah" in one day.\* The poet, kept to his word by Bahā-ud-Dīn, completed the work within a few hours in A.H. 669 = A.D. 1270, as would appear from the following verses of a Qit'ah (quoted in the Khazāna-i-Āmirah), which the poet composed to commemorate its completion:—

چند ساعت روزی کم از دو دانگ شبی  
کتاب قصه سلجوقنامه کرد تمام  
بسال ششصد و شصت و نه از حساب عرب  
شب دو شنبه و فرخنده ملخ ماه صیام

Except Āzād, no other biographer mentions any Saljūq Nāmah composed by this Majd-ud-Dīn. One Saljūq Nāmah, composed by Zahir-ud-Dīn of Nishāpūr, is mentioned in H. Kh., vol. iii., p. 606. (See also Rieu, vol. ii., p. 849\*.)

According to Taqī Kāshī (Oude Cat., pp. 17 and 478), Majd-ud-Dīn died in A.H. 686 = A.D. 1287. See also Ethé, Bodl. Lib. Cat., Nos. 678 and 679, where copies of his diwān are mentioned, and Rieu Suppl., No. 211, ii., iv. and vii.

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\* By this "Saljūq Nāmah" the poet probably meant the big poetical history of the Saljūq Dynasty composed by Qānī'ī, who was living in Qāniyah in A.H. 672. (See Rieu, ii. p. 583\*.)

Notices on his life will be found in Daulat Shāh, p. 176; Taqī Auhādī, fol. 644; Haft Iqlīm, fol. 65; Riyāḍ-ush-Shu'arā, f.l. 368; Mir'āt-ul-Khiyāl, p. 54; Makhzan-ul-Ġarā'ib, fol. 751; Ātash-Kadah, p. 390; Majma'ul-Fuṣṣahā, vol. i., pp. 594-8.

This copy of the *diwān* contains for the most part *Qasīdas* intermixed with a few *Ġazals* without any alphabetical arrangement. The *Rubā'is* and *Qit'as* mentioned in *Ethé*, Bodl. Lib., copy No. 678, are wanting in this copy.

Written in fair *Nasta'liq*, within gold-ruled borders.

Not dated, apparently 16th century.

### No. 91.

fol. 281; lines (centre column) 9; marginal column (double) 21.

Size 13 × 8; 8 × 5.

کلیات سعدی

### KULLIYĀT-I-SA'DĪ.

The complete works of Shaykh Musharrif-ud-Dīn Muṣliḥ b. 'Abd-Ullah Sa'dī, شیع مشرف الدین مصلح بن عبدالله سعدی الشیرازی who was born about A.H. 580 = A.D. 1184 in Shīrāz. He derived his poetical name from the Atābak of Fārs, Sa'd bin Zingī, d. A.H. 623 = A.D. 1226, to whose service his father 'Abd-Ullah is said to have been attached. This monarch conceived a great affection for the young Muṣliḥ-ud-Dīn, and on the death of the poet's father took him under his care and sent him to the Nizāmiyah Madrasah to prosecute his studies under the guidance of Abul Faraj bin Jauzī, d. A.H. 597 = A.D. 1200. After a careful study of philosophy and religious dogmas, he turned his attention towards Ṣūfism, and became the disciple of the celebrated saint, Shaykh Shihāb-ud-Dīn 'Umar Suhrawardī, who died in A.H. 632 = A.D. 1234.

Daulat Shāh, Amīn Rāzī, and several others, assert that Sa'dī was a disciple of Shaykh 'Abdul-Qādir Ġilānī (who died in A.H. 561 = A.D. 1165), and that the poet accompanied him on his pilgrimage to Mecca. But this seems to be erroneous, since Ḥamdullah Mustaufī, in his Tārīkh-i-Guzīdah, written forty years later, assigns the poet's death

to the 17th Dil Hâjj, A.H. 690 = A.D. 1291, while Taqî Anḥadî, Jâmî, Amîn Râzî, and many others, assert that Sa'dî died in A.H. 691; and even if it be granted that the poet lived for 120 years, as asserted by some, the date of his birth would fall 9 or 10 years after the death of 'Abdul Qâdir Gilânî. The above statement seems to have been based on a very common reading of the second story of chapter second in Gulistân, which runs:—عبدالقادریلانی، را

رحمة الله عليه دیدم که در حرم کعبه روی بر حصّاً نهادہ ہیگفت  
but on consulting an old and correct copy of the Gulistân, it will be  
seen that the story runs thus **عبدالقادیر گیلانی را رحمة الله**  
... دیدم and not **علیه دیدند**. Taqî Auhadî, however, says that  
Sa'dî was a disciple of **شیخ اوحّد الدین عبدالله بن ضیاء الدین**  
**مسعود بلبانی** **الکاذرونی الفارسی** d. 673 = A.D. 1274 (see Majma'ul  
Fusahâ, p. 338), but this is not supported by any other Tadkirah.

After completing his studies he went on distant travels, and is said to have visited even India, as mentioned by him in the eighth chapter of the Būstān :—

بتي ديدم از عاج در مومنات  
مرصع چو در جاهليت منات . . . .

Again he goes on to say—

بہند آمدم بعد ازان رستخیز  
وزانجا براہ یمن تا حجیز

He went on pilgrimages to Mecca not less than fourteen times, and on most occasions on foot, and is said to have served for a long time as a water-carrier at Jerusalem and in Syria, giving water to travellers and pilgrims. He passed his last days in his native place, Shirâz, where he died and is buried. His tomb is still known as Sa'diyah. It is asserted by some that Sa'di was the first poet who composed Hindûstânî verses, and examples of such verses, bearing the poet's name, are also given to us; but save and except his travels in India, in the course of which he probably acquired some knowledge of that language, there is no substantial evidence to support the assertion.

His two masterpieces, the *Bâstân* and the *Gulistân*, composed in A.H. 655 = A.D. 1257 and A.H. 656 = A.D. 1258 respectively, and dedicated to the reigning Atâbak, Abû Bakr b. Sa'd b. Zingî (A.H. 623-658 = A.D. 1226-1259) have immortalised the poet's name. 'Alî b. Aḥmad b.

Bisutûn was the first man who collected and arranged the works of this most famous of Persian authors.

For notices on Sa'di's life and his works, see Daulat Shâh, Browne's Edn., pp. 202-210; Haft Iqlim, fol. 63<sup>b</sup>; Taqî Auhadî, fol. 290<sup>b</sup>; Khulâsat-ul-Afkâr, fol. 74<sup>b</sup>; Nafahât-ul-Uns, Cal. Edn., p. 699; Khazâna-i-'Âmirah, fol. 185<sup>a</sup>; Riyâd-ush-Shu'arâ, fol. 166<sup>b</sup>; Makhzan-ul-Garâ'ib, fol. 221; Âtash-Kadah, p. 360; Şuhuf-i-Ibrâhîm, fol. 414<sup>a</sup>; Nashtar-i-'Ishq, fol. 754; Mirât-ul-Khiyâl, Cal. Edn., p. 61; Hâbib-us-Siyar, vol. ii., Juz. 4, p. 130; Majâlis-ul-'Ushshâq, fol. 111<sup>a</sup>, and Majma'-ul-Fusahâ, p. 244. For his life and works see also Rieu, pp. 595-608; Sprenger's Oude Cat., p. 545; Ethé, Bodl. Lib. Cat., Nos. 681-748; Ethé, India Office Lib. Cat., Nos. 1117-1185; W. Pertsch, p. 88; and Berlin Cat., pp. 800-826; G. Flügel, vol. i., p. 527; Cat. des MSS. et Xylographes, p. 337; Rosen, Persian MSS., pp. 175-202; J. Aumer, p. 16; Ouseley Biogr. Notices, p. 5; Wiener Jahrbücher, vol. 64; Anzeigeblatt, p. 5; and especially Chalmers, in the "Gelehrte Denkschriften der Kasaner Universität," 1865, p. 525, and 1867 (reprinted Kasan, 1867); and Dr. W. Bacher, Sadi-Studien, in "Zeitschrift der D. M. G.," vol. 30, pp. 81-106; and Sadi's Aphorismen und Sinngedichte, Strassburg, 1879 (with Fleischer's critical remarks in "Zeitschrift der D. M. G.," vol. 34, pp. 389-402); compare also F. Nève, Le poète Sadi, Louvain, 1881, and Ethé, Die mystische, didaktische und lyrische Poesie etc. der Perser, Hamburg, 1888, pp. 31-37, and Ethé, India Office Cat., Nos. 117-185, and Encyclopaedia Britannica, Ninth Edn., vol. xxi., p. 142, etc.

The Kulliyât has been printed and lithographed in Calcutta, 1791-1795, by J. H. Harrington, in two volumes; in Bombay, A.H. 1226, 1267, 1280, etc.; Dehli, A.H. 1269; Cawnpur, A.H. 1280; Lucknow, A.H. 1287; Tabriz, A.H. 1257 and 1264; Tehran, A.H. 1263 and 1268, etc.

Contents of the Kulliyât:—

A. Centre column.

fol. 4<sup>b</sup>. Preface of 'Alî b. Ahmad b. Abû Nasr (in some copies Abû Bakr) b. Bisutûn, who collected and arranged the gazals of Sa'di alphabetically in A.H. 726 = A.D. 1325, and subsequently improved the same in A.H. 734 = A.D. 1333, with an alphabetical ind. x. See Rieu, p. 596.

The preface has been translated into English by J. H. Harrington in the Calcutta Edn., pp. 24-26.

The preface در تفریر دیباچه begins:—

شکر و سپاس معبود را جلت قدرته که آفریننده مخلوقات

عالمیست

## I.

fol. 8<sup>b</sup>. First Risālah.

Beginning—

مپاس بیغایت و متایش بی نهایت آفریدگارِ پرا جل جلاله و  
 عم نواله که از کمال موجودات در دریای وجود

## II.

fol. 18<sup>a</sup>. Second Risālah (رساله ثانی در مجلس پنجگانه) the five  
 majlis or homilies.

Beginning—

الحمد لله الذي خلق الوجود من عدم  
 فبدت علي صفحاته انوار اسرار القدم

Ethé, Bodl. Lib. Cat., No. 681, ii., appears to have read the above  
 verse as prose, and his “قَبْلَهُ,” instead of “فَبَدَتْ” in our MS.,  
 spoils both the meaning and metre. The above Qasidah of ten lines  
 contains Arabic and Persian verses alternately; on fol. 23<sup>b</sup> begins the  
 second majlis (المجلس الثاني).

قال الله تعالي يا ايها الذين آمنوا اتقوا الله اي كسائي که  
 بوجدانيت حق جل و علا اقرار داريد

On fol. 31<sup>a</sup> is the third majlis (المجلس الثالث), beginning—

قال رسول الله صلي الله عليه و آله و سلم من اصبح و  
 همومهم و احد كفاه الله تعالي هموم الدنيا و الآخرة . . . مهتر  
 عالم و سيد بني آدم چنين ميفرمايد که هرکس که بامداد سر  
 از جامه خواب بردارد

On fol. 35<sup>b</sup> begins the fourth majlis (المجلس الرابع)—

بسم الله الرحمن الرحيم بنام خدايست بخشاینده مهربان که تا  
 او نخواهد صبا پرده گل نشگفاند

On fol. 43<sup>b</sup> is the fifth and the last majlis (المجلس الخامس) beginning—

ملکا مارا از همه معاصی نگاه دار توفیق طاعات و عبادات  
ارزانی کن

The fifth majlis has been translated into English by J. Ross, *Bombay Transactions*, vol. i., pp. 146–158.

### III.

fol. 58<sup>b</sup> (رساله در سوال صاحب دیوان). It is styled here again as the first Risālah (رساله اول . . .). This Risālah contains the five questions of *Khwājah Shams-ud-Dīn Muḥammad Juwaynī Šāhib Diwān* (d. A.H. 683 = A.D. 1284) to Sa'di, with the answers of the latter.

Beginning—

صاحب صاحب قرآن خواجۀ زمین و زمان نیکو میریت و  
صورت شمس الدنیاء والذین

It has been translated into English by Harrington, *Introduction*, pp. 14–17, and into German by Graf, *Lustgarten*, ii., pp. 136–142.

### IV.

fol. 62<sup>a</sup>. (رساله در سوال مولانا سعدالدین در عقل و عشق) which is styled here (رساله دوم . . .).

Beginning—

مسالك راه خدا پادشه ملك سخن  
ای ز الفاظ ثوابی پر از در یتیم

This Risālah is in answer to a question of Maulānā Sa'd-ud-Dīn.

### V.

fol. 67<sup>a</sup>. This is styled as (رساله میوم در نصیحت ملوک).

Beginning—

بسم الله الرحمن الرحيم الحمد لله كافي حسب الخلائق  
وحده و الحمد علي نعمه و استراحتہ

The text has been edited by Latouche, Zenker ii., 1848, and by Barle, Vienna, 1856.

## VI.

fol. 78<sup>b</sup>. Three short tracts as follow :—

1. رساله اول رساله سلطان آباقا.

Beginning—

شیخ سعدی رحمة الله علیه فرموده اند که در وقت مراجعت  
از زیارت کعبه چون بدار الملك تبریز رسیدم

This tract contains a short description of the poet's interview with Sultān Abāqā, through Khwājah Shams-ud-Dīn, and his advice to the Sultān in the following Qit'ah, fol. 80<sup>b</sup>:—

شهی که حفظ رعیت نگاه میدارد  
حلال باد خراجش که مزد چو پانیست  
وگرته راعی حلقست زهر و مارش باد  
که هر چه میخورد او جریت مسلمانی است

It is said that the Sultān was so much affected by the above Qit'ah that he could not help shedding tears.

It has been translated by Harrington, Introduction, pp. 17-19, and by Graf, Lustgarten, vol. ii., pp. 142-146.

2. fol. 81<sup>a</sup>. دوم حکایت انکیانو.

Beginning—

معلوم شد که خسرو عادل دام دولته قابل تربیت است

This tract contains much advice given by Sa'di to Ankiyānū, the Mughal governor of Fārs, A.H. 667-670 = A.D. 1268-1272.

3. fol. 86<sup>a</sup>. میوم حکایت ملک شمس الدین تازی گوی.

Beginning—

در زمان حکومت ملک عادل مرحوم شمس الدین تازی گوی  
اسفها الاران شیراز

This tract contains an anecdote relating to Sa'di's remonstrances made to Malik Shams-ud-Dīn, the revenue collector of Fārs in A.H. 676 = A.D. 1277.

Translated into English by Harrington, Introduction, pp. 19-21, and into German by Graf Lustgarten, vol. ii., pp. 146-148.



## VII.

fol. 88<sup>b</sup>. گلستان. The Gulistân.

Beginning—

منت خدایرا عز و جل که طاعتش موجب قربتست آن

The Gulistân was composed in A.H. 656 = A.D. 1257.

The numerous editions of the Gulistân may be enumerated. Calcutta, 1806 (Persian and English by Fr. Gladwin, 2 vols., reprinted. London, 1809), 1828 and 1851 (by A. Sprenger), also 1861 (school edition); Bombay, A.H. 1249 and 1844; Lucknow, A.H. 1264, 1284 (some with Urdu translation), 1297 (with marginal notes) and 1882; Lahore, 1870; Dehli, 1870; Cawnpore, 1887; Tabriz, 1821; Bulaq, A.H. 1249 and 1281; Cairo, A.H. 1261; Constantinople, 1876; European editions by E. B. Eastwick (with vocabulary), Hertford, 1850; by Johnson (also with vocabulary), Hertford, 1863; and by J. T. Platts, London, 1874. Translations:—into French, by A. du Ryer, 1634; by d'Alégre, 1704; by Gaudin, 1789; by Semelet (*le Parterre de Fleurs*), Paris, 1828; (lithographed), and by C. Defrimery, Paris, 1858; into Latin, by Gentius (*Rosarium Politicum*, etc.), 1651; second edition, 1655; into German, by Adam Olearius (*Persianischer Rosenthal*), Schleswig, 1654; new edition in 1660, etc.; by B. Dorn (*Drie Lustgänge aus Sa'di's Rosenhain*), Hamburg, 1827; by Ph. Wolff, Stuttgart, 1841; and by K. H. Graf, Leipzig, 1846; into English by Fr. Gladwin, Calcutta, 1806, and in London, 1833; by Dumoulin, 1807; by James Ross, London, 1823; new edition, 1890; by E. B. Eastwick, Hertford, 1852; new edition, London, 1880; by J. T. Platts, 1873.

## VIII.

fol. 257<sup>b</sup>. کتاب صاحبیه or epigrammatic poems in the form of Muqattî'ât dedicated to Shams-ud-Dîn Şâhib-Diwân.

Beginning—

طریق و رسم صاحب دولتانست

که بنوازند مردان نکورا

The initial line of this agrees with that of Ethé's, *Bodl. Cat.*, No. 682, art. 18. The prose introduction is wanting here.

## IX.

fol. 4<sup>b</sup>. بوستان. The Bûstân. Margin column.

Beginning—

بنام خداوند جان آفرین  
حکیم سخن در زبان آفرین

It was composed in A.H. 655.

ز مشصده فزون بود پنجاه و پنج

The text has been printed and lithographed in Calcutta, 1810, 1828 and 1870; Cawnpore, 1832, 1856; Lucknow, 1262, 1263, 1265, 1279 and 1869; Hoogly, A.H. 1264; Lahore, 1863 and 1879; Dehli, 1882; Tabriz, A.H. 1285; best critical edition with Persian commentary by K. H. Graf, Vienna, 1850; another photographed from a MS. by J. T. Platts, annotated and edited by A. Rogers, London, 1891. Translated into German by K. H. Graf, Gena, 1850; by Schlecht-Wehrd, Vienna, 1852 and by Fr. Rückert, Leipzig, 1882; into French by Barbier de Meynard, Paris, 1880; into English by H. Wilberforce Clarke, London, 1879, and by G. S. Davie, M.D., London, 1882. Selections in English, styled "Flowers from the Bustan," Cal. 1877; and in S. Robinson's "Persian poetry for English readers," 1883. The Turkish translation has been printed in Constantinople in two volumes, A.H. 1288 = A.D. 1871.

#### X.

fol. 91<sup>a</sup>. کتاب قصاید عربی Arabic Qasidas.

Beginning—

حبست بچفنی الدامع لا تجری الخ

#### XI.

fol. 95<sup>b</sup>. کتاب قصاید فارسی Persian Qasidas in alphabetical order.

Beginning—

شکر و سپاس و منت و عزت خدا را  
پروردگار خلق و خداوند کبریا

Nineteen of these Qasidas have been edited and translated by K. H. Graf in Zeitschrift der D. M. G., ix., pp. 92-135 and xii., pp. 82-116.

## XII.

fol. 120<sup>b</sup>. کتاب مرثیاتی, or elegies.

Beginning—

دل شکسته که مرهم نهد دگر بارش  
یتیم خسته که از پای بر کند خارش

Some select elegies have been edited and published by K. H. Graf, in *Zeitschrift der D. M. G.*, vol. xv., pp. 564–576.

## XIII.

fol. 124<sup>b</sup>. کتاب ملبعات, or poems with alternate Persian and Arabic verses.

Beginning—

تو خون خلق بریزی و روی برتایی  
ندانست چه مکافات این گنه یایی

Compare Ethé's, Bodl. Lib., No. 681, art. 10.

## XIV.

fol. 128<sup>b</sup>. کتاب ترجیعات, or refrain poems.

Beginning—

ای سرو بلند قامت دوست  
وه وه که شما یلست چه نیکوست

Corresponding to the initial line of Ethé, India Office Lib. Cat, No. 1117, art. 13, with the alteration of the word شما یلست, where it is جمایلت. Compare also Ethé, Bodl. Lib. Cat., No. 683, art. 14. The usual beginning in other copies, ای زلف تو هر خمخانه کمندی, is found here on fol. 131<sup>a</sup> as the beginning of the eleventh poem of the Tarji'at.

## XV.

fol. 134<sup>b</sup>. کتاب طیبات, or pleasant gazals, in alphabetical order.

Beginning—

اول دفتر بنام ایزد دانا  
صانع پروردگار حي توانا

Fourteen of these gazals have been edited and translated by K. H. Graf, in *Zeitschrift der D. M. G.*, vol. xiii., pp. 445-467.

## XVI.

fol. 203<sup>b</sup>. کتاب بدایع, or ornate gazals in alphabetical order.  
Beginning—

ایکه انکار کنی عالم درویشانرا  
تو چه دانی که چه سامان و مرست ایشانرا

agreeing with Ethé, India Office Lib. Cat., No. 1124, art. 10, and No. 1126, art. 12.

Ten of these gazals have been edited and translated by K. H. Graf, in *Zeitschrift der D. M. G.*, vol. xv., pp. 541-554.

## XVII.

fol. 236<sup>b</sup>. کتاب خواتیم, or signets, in alphabetical order.  
Beginning—

مپاس و حدی پاییان خدا را  
که صنعش در وجود آورد ما را

Seven of these gazals have been edited and translated by K. H. Graf, in *Zeitschrift der D. M. G.*, vol. xv., pp. 554-564.

## XVIII.

fol. 249<sup>b</sup>. کتاب غزلیات قدیم Arranged in alphabetical order.  
Beginning—

ای یار ناگزیر که دل در هوای تست  
جان نیز اگر قبول کنی هم برای تست

This portion begins with the gazal rhyming in **ت** and ends with **ی**

## XIX.

fol. 254<sup>b</sup>. کتاب مقطعات, or fragmentary poems, arranged in alphabetical order.

Beginning—

تو آن نکړدي از فعل خير با من و غير  
که دست فضل کند دامن اميد رها

XX.

fol. 256<sup>b</sup>. کتاب خبيثات و مجلس هزل و مضحکات. Obscene poems and mock homilies, with a short prose introduction in Arabic.

1. خبيثات, or obscene poems.

Beginning—

قال معدي الزمنى بعض ابناي الملوك ان اصف لهم الح

The first poem begins with the line:—

عارفي چشم و دل بروئي داشت  
خاطر اندر کمند موئي داشت

Ethé, Bodl. Cat., No. 681, art. 17, has بروي instead of روئي, کمند instead of موئي, and شکنج instead of موي.

On fol. 258<sup>a</sup> is an obscene story in the form of a Maṣnawî, beginning—

آن شنيدى که در بلاد شمال  
بود مردى بخيل صاحب مال

See Ethé, Bodl., No. 692.

2. fol. 262<sup>b</sup>. Called مجلس اول در هزل.

Beginning—

اللعن الشيطان الح

3. fol. 265<sup>b</sup>. Styled مجلس الثانى بالهزل.

Beginning—

(حدثنا) شيخ السنناس ابو نواس قال اخبرنا ابو شحنة الكوفي

4. 268<sup>b</sup>. المضحکات, or comic pieces.

Beginning—

شخصى از فقيهي موال کرد که مرا آفتابه هست شکسته الح

## XXI.

fol. 269<sup>b</sup>. رباعیات or quatrains in alphabetical order.

Beginning—

هر ساعت اندرون بجوشد خونرا  
آگاهی نیست مردم بیرونرا

## XXII.

fol. 277<sup>b</sup>. المثنویات من صاحبیه Short Maṣnawī poems  
from صاحبیه.

Beginning—

همه را ده چو میدهی مرسوم  
نه یکی راضی و دگر محروم

This agrees with the second section of the صاحبیه mentioned  
in Ethé, Bodl., No. 682, art. 18. See also Ethé, India Office Lib. Cat.,  
No. 1120, art. 10.

## XXIII.

fol. 280<sup>b</sup>. کتاب فردیانت, or detached distichs.

Beginning—

چیزی که برایت بتوفیق از دست  
در حق کسی کن که ورا کاری هست

After eleven distichs the manuscript breaks off with the line—

این طالع من نیست که نزدیک تو باشم  
میگویند از دور پیامی برسانم

This is a beautiful old copy of the Kulliyât, with whole-page  
miniatures on foll. 1<sup>b</sup>, 2<sup>a</sup>, and 281<sup>a</sup>; foll. 2<sup>b</sup>, 3<sup>a</sup>, 3<sup>b</sup> and 4<sup>a</sup>, full gilt  
ground, with sumptuous decorations and colours. The first two folios  
contain a table of contents written in white.

Foll. 6<sup>a</sup>, 16<sup>b</sup>, 20<sup>a</sup>, 32<sup>a</sup>, 35<sup>a</sup>, 38<sup>b</sup>, 48<sup>b</sup>, 56<sup>b</sup>, 63<sup>b</sup>, 68<sup>a</sup>, 77<sup>a</sup>, 80<sup>a</sup>, 83<sup>a</sup>, 87<sup>a</sup>, 103<sup>b</sup>,  
109<sup>b</sup>, 119<sup>b</sup>, 121<sup>b</sup>, 129<sup>b</sup>, 137<sup>b</sup>, 151<sup>a</sup>, 156<sup>a</sup>, 163<sup>a</sup>, 171<sup>b</sup>, 183<sup>b</sup>, 187<sup>b</sup>, 197<sup>a</sup>, 199<sup>b</sup>,  
205<sup>a</sup>, 209<sup>b</sup>, 224<sup>a</sup>, 228<sup>a</sup>, 232<sup>b</sup>, 236<sup>a</sup>, 241<sup>a</sup>, 249<sup>a</sup>, 255<sup>b</sup>, 267<sup>b</sup>, and 280<sup>b</sup> contain  
smaller size miniatures in the finest Persian style, and beautifully

illuminated headings at the beginning of each book or part, and numerous ornamentations throughout.

Written in a beautiful and clear Nasta'liq.

Not dated, apparently 15th century.

### No. 92.

The same.

Another copy of the Kulliyât.

After 'Alî bin Aḥmad's preface follow:—

1. fol. 2<sup>b</sup> (margin). First risâlah beginning as in the preceding copy.

2. fol. 4<sup>a</sup>. Second risâlah (در مجلس پنجگانه), beginning as usual.

3. fol. 14<sup>a</sup> (margin). Begins the third risâlah (رساله صاحب دیوان) as in the preceding copy, but without any distinct heading.

4. fol. 15<sup>a</sup> (margin). Without any heading, begins the fourth risâlah known as (عقل و عشق), beginning as in the preceding copy.

5. fol. 16<sup>b</sup>. Fifth risâlah (نصیحت الملوك), beginning as in the preceding copy.

6. fol. 21<sup>b</sup>. Sixth risâlah, containing the usual three single risâlat, viz., (on the margin), ملك انكبانو, رساله سلطان اباقا, and حكايت ملك شمس الدين مرحوم on fol. 23<sup>a</sup>. The beginnings of all these three risâlas agree with those of the preceding copy.

7. fol. 24<sup>b</sup>. بوستان.

8. fol. 99<sup>b</sup>. گلستان.

9. fol. 153<sup>b</sup>. قصاید عربی. It begins here:—

جیت یحیی المدامع لاتجر  
فلما طعن الماء امتطال علی اسکر

10. fol. 160<sup>b</sup>. قصاید فارسی, in alphabetical order, beginning as in the preceding copy.

11. fol. 183<sup>b</sup>. کتاب مرثی, or elegies, and مملعات, that is, poems, with alternate Persian and Arabic verses, are intermixed here. It begins here:—

خليلي الهدي الغي (الحي) واصلح  
وليكن من هداه الله افلح

See Ethé, Bodl. Lib. Cat., No. 686, art. 12, and also Ethé's, India Office Lib. Cat., No. 1117, art. 11. The usual initial line of the مرثي, viz., دل شکسته که مرهم نهد آن, is found here on fol. 186<sup>a</sup> (margin), and the usual first line of the مملعات, viz., تو خون خلق بریزی آن, viz., مملعات, viz., تو خون خلق بریزی آن, on fol. 184<sup>b</sup>.

12. fol. 191<sup>b</sup>. ترجيعات.  
Beginning—

اي زلف تو هر خمي کمندي  
چشم بکرشده چشم بندي

See Ethé's, Bodl. Lib. Cat., No. 681, art. 11.

13. fol. 197<sup>b</sup>. کتاب طبیات. Alphabetically arranged as in the preceding copy.

14. fol. 277<sup>b</sup>. بدایع.  
Beginning—

الحمد لله رب العالمين علي

Compare Ethé's, Bodl. Lib. Cat., No. 681, art. 13.

15. fol. 308<sup>b</sup>. کتاب خواتيم. Beginning as in the preceding copy.

16. fol. 321<sup>a</sup>. غزليات قديم. Beginning as in the preceding copy.

17. fol. 326<sup>b</sup>. صاحبيه.

Beginning—

الحمد لله نعمة و ايد الميزيد من كرمه

The initial line of the first poem is—

نگين ختم رسالت محمد عربي  
شفيع روز قيامت محمد عربي

Exactly agreeing with Ethé's, India Office Lib. Cat., No. 1118, art. 14.

18. fol. 344<sup>b</sup>. رباعيات. Beginning as in the preceding copy.



19. fol. 352<sup>b</sup>. فردیات, alphabetically arranged.

Beginning—

و رب علام صایب بطنه خلا الخ

See also Ethé, Bodl. Lib. Cat., No. 687, art. 24.

20. fol. 356<sup>a</sup>. هزلیات.

The prose introduction and the initial line of the first Maṣnawī agree with those of the preceding copy.

21. fol. 362<sup>b</sup>. مقطعات.

Beginning—

گویند سعدیا بچه بطل ماندۀ

مختی مبر که وجه کفافت معین است

Compare Ethé, Bodl. Lib. Cat., No. 686, art. 19.

22. fol. 365<sup>b</sup>. پند نامه or کریم.

Beginning—

کریم بخشای بر حال ما

که هستم امیر کمند هوا

This Maṣnawī poem, regarding the authorship of which there is much dispute, is very seldom found in copies of the Kulliyât. It is, however, included in the Calcutta edition of the Kulliyât. The work is ascribed to Sa'di in *Tārīkh-i-Muhammadi*, written A.H. 842 (see Rieu, p. 865), but it is not included in Bîsutûn's edition.

The text has been edited in Gladwin's *Persian Moonshee* (with English translation), 1801; revised edition, by W. C. Smyth, 1840; see also Rousseau, *Flowers of Persian Literature*, London, 1801, and the *Persian Reader*, vol. i., Calcutta, 1835, pp. 78-97; *Persian and Hindustani*, *ib.*, 1829; *Persian with Latin translation*, by Geitlin, Helsingfors, 1835; Calcutta, A.H. 1242 and 1270 (with Rekhta translation); in the "*Persian Primer*," 1887; Agra, 1887; Cawnpore, 1888, etc. An older English translation, Calcutta, 1788. French translation by Garcin de Tassy, in his "*Exposition de la foi musulmane*," Paris, 1822, and in the same author's "*Allégories, récits poétiques et chants populaires*," 2nd edn., Paris, 1876, pp. 197-200. A metrical German translation of select passages is found in the notes to K. H. Graf, *Rosengarten*, Leipzig, 1846, pp. 239, 244, 253, 260, 281, 293 and 279-98 (Ethé, India Office Lib. Cat., No. 1127).

23. fol. 369<sup>b</sup>. مضحکات.

Beginning here—

اللعین الشیطان الخ

Compare Ethé's Bodl. Lib. Cat., No. 681, art. 18, and Ethé's India Office Lib. Cat., No. 1118, art. 16.

This beautiful MS. contains on foll. 47<sup>b</sup>, 49<sup>b</sup>, 55<sup>a</sup>, 57<sup>b</sup>, 80<sup>b</sup>, 83<sup>b</sup>, 89<sup>b</sup>, 91<sup>a</sup>, 93<sup>a</sup>, 104<sup>a</sup>, 106<sup>a</sup>, 109<sup>a</sup>, 112<sup>b</sup>, 115<sup>a</sup>, 130<sup>a</sup>, 138<sup>a</sup>, 141<sup>a</sup>, 146<sup>a</sup>, 177<sup>b</sup>, 180<sup>b</sup>, 187<sup>a</sup>, 193<sup>b</sup>, 203<sup>a</sup>, 204<sup>b</sup>, 212<sup>b</sup>, 221<sup>b</sup>, 240<sup>b</sup>, 248<sup>a</sup>, 253<sup>a</sup>, 264<sup>b</sup>, 269<sup>a</sup>, 288<sup>a</sup>, and 307<sup>a</sup>, small miniatures, in fine Cashmere style, within gold borders, illuminated and embellished by arabesque colours throughout, with decorated headings at the beginning of each part.

Written in a clear Nasta'liq, in original Cashmere binding.

Not dated, apparently 17th century.

### No. 93.

foll. 92; lines 11; size  $6\frac{1}{4} \times 3\frac{1}{2}$ ;  $4 \times 2$ .

شش رساله سعدي

### SHASH RISÂLA-I-SA'DÎ.

The six risâlas of Sa'dî, with the usual Bîsutûn's preface at the beginning.

Contents:—

1. fol. 6<sup>a</sup>. First risâlah (در تقرير ديباچه). Beginning as usual.
2. fol. 15<sup>a</sup>. Second risâlah (در مجلس پنجگانه), in five majlis; fol. 22<sup>a</sup>, the second majlis; fol. 27<sup>b</sup>, third majlis; fol. 31<sup>b</sup>, fourth majlis; and fol. 39<sup>a</sup>, the fifth majlis.
3. Third risâlah (در سوال صاحب ديوان). Beginning as in the preceding copy.
4. fol. 57<sup>b</sup>. Fourth risâlah (در عقل و عشق). Beginning as in the preceding copy.
5. fol. 62<sup>b</sup>. Fifth risâlah (در نصيحت الملوك). Beginning as in the preceding copy.
6. fol. 83<sup>b</sup>. Sixth risâlah, subdivided into the usual three hikâyât, viz., (a) (سلطان آباها); (b) fol. 86<sup>a</sup> (حكايه انكيانو), and (c) fol. 90<sup>b</sup> (رساله دوم "حكايه شمس الدين")

instead of "مسيوم." The beginnings of all the above three hikâyât exactly agree with those of the preceding copy.

This is one of the most valuable copies in the library, containing the autographs of Shâh-Jahân—

”الحمد لله الذي انزل علي عبده الكتاب حرره شهاب  
الدين محمد صاحب قران ثاني شاه جهان بخط باقر پسر ملا مير  
عليست“

and 'Abd-ur Rahîm, dated A.H. 1019. This is most probably 'Abd-ur Rahîm Khân Khânân, son of Bîrâm Khân, the first prime minister of Akbar.

The above autograph suggests that the MS. was transcribed by Bâqar, son of Mir 'Alî, but the name of the scribe at the end has been tampered with by some mischievous hand and changed to مير علي.

The date has been also changed into A.H. 944.

Written in a beautiful minute and clear Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning.

#### No. 94.

fol. 41; lines 19; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $6 \times 3$ .

رساله هفتگانه

### RISÂLA-I-HAFTGÂNAH.

Seven risâlas by Sa'dî, wrongly styled on fol. 2<sup>b</sup> as شرح رساله هفتگانه.

Contents:—

fol. 1<sup>b</sup>. Bisutân's preface.

1. fol. 2<sup>b</sup>. رساله اول در تقرير ديپاچه.

2. fol. 6<sup>b</sup>. رساله (دوم) در مجلس پنجگانه — المجلس الاول;

المجلس 15<sup>a</sup>, fol. 15<sup>a</sup>; المجلس الثالث, fol. 18<sup>a</sup>; المجلس الثاني, fol. 9<sup>a</sup>, on fol. 9<sup>a</sup>;

المجلس الخامس, fol. 18<sup>a</sup>; الرابع.

3. fol. 23<sup>b</sup>. (رساله) موم در سوال صاحب دیوان  
 4. fol. 25<sup>b</sup>. رساله چهارم در عقل و عشق  
 5. fol. 27<sup>b</sup>. رساله پنجم در نصیحت الملوك  
 6. fol. 35<sup>b</sup>. رساله ششم مشتمل بر سه حکایت  
 اول سلطان آباقا خان  
 fol. 36<sup>b</sup>. حکایت دوم تربیت انکیانو  
 fol. 39<sup>b</sup>. حکایت میوم ملک شمس الدین تازی  
 7. fol. 40<sup>b</sup>. رساله هفتم در مجلس هزل

Written in an ordinary Nasta'liq, within gold borders.  
 Not dated, apparently 17th century.

## No. 95.

fol. 158; lines 14; size  $8\frac{1}{2} \times 5\frac{3}{4}$ ;  $5\frac{3}{4} \times 3$ .

بوستان

## BÛSTÂN.

A very modern copy of the Bûstân, with occasional notes on the margin. The headings are in red.

Written in clear Nasta'liq.

Not dated, apparently 18th century.

## No. 96.

fol. 218; lines, centre col. 9; marginal col. 18; size,  $10 \times 6\frac{1}{4}$ ;  $7 \times 4$ .

گلستان و بوستان

## THE GULISTÂN AND THE BÛSTÂN.

The Gulistân written in the centre of the page, and the Bûstân written on the margin. The Gulistân ends on fol. 207<sup>b</sup>.

Written in fine and clear Nasta'liq, within gold and coloured borders, with two whole-page miniatures at the beginning, and ten small miniatures on fol. 46<sup>b</sup>, 47<sup>a</sup>, 75<sup>b</sup>, 76<sup>a</sup>, 122<sup>b</sup>, 123<sup>a</sup>, 152<sup>b</sup>, 153<sup>a</sup>, 170<sup>b</sup> and 180<sup>a</sup>, and a double-page faded 'unwân.

Not dated, apparently 16th century.

Scribe, Hidâyat Shîrâzî هدایت شیرازی

## No. 97.

fol. 119; lines 15; size  $7\frac{1}{4} \times 4\frac{1}{2}$ ;  $5\frac{1}{4} \times 2\frac{1}{2}$ .

بوستان

## THE BÛSTÂN.

An incomplete copy of the Bûstân. The margin contains many notes explaining the meanings and derivations of words written in an ordinary hand. Spaces for headings are left blank. The MS. breaks off with the story beginning with the line—

بشهری در از شام خوفا فتاد  
گرفتند پیری مبارک نهاد

Written in fine Nasta'liq.

Apparently 16th century.

## No. 98.

fol. 21; lines 12; size  $11 \times 7\frac{1}{4}$ ;  $7\frac{3}{4} \times 4\frac{1}{2}$ .

## SELECTIONS FROM THE BŪSTÂN.

Beginning with the usual initial line. Similar extracts were made by Shāh Qāsim-i-Anwār (d. A.H. 837 = A.D. 1433, 1434). Compare Sprenger, p. 532; Ethé, Bodl., No. 743; Rieu, p. 635. See also Ethé's India Office Lib. Cat., Nos. 1148-49.

Written in beautiful and bold Nasta'liq, within gold and coloured borders, by Fakhr-ud-Din 'Alī b. Ḥājī Muḥammad al Bukhārī, at Gujrāt.

Not dated, apparently 16th century.

## No. 99.

fol. 18; lines 13; size  $9\frac{1}{2} \times 6$ ;  $5\frac{3}{4} \times 3\frac{1}{4}$ .

Another selection from the Būstān; begins with the usual initial line. A splendid copy, with a double-page 'unwān at the beginning and beautiful illumination at the end, with ornamented headings at the beginning of each story.

Written in exquisitely minute Nasta'liq, within gold and coloured borders. Probably by Mīr 'Imād, the famous calligrapher, who died in A.H. 1024.

## No. 100.

fol. 94; lines 15; size  $8\frac{1}{2} \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 2\frac{3}{4}$ .

شرح بوستان

SHARH-I-BÛSTÂN.

A commentary on the difficult verses of the Bûstân.

Begins—

ربنا لا تواخذنا ان نسينا او اخطانا وصل علي نبيك الخ ميگويد  
بعجز و ناداني در فهم الفاظ و درك معاني عبدالواسع هانسوي كه  
اگرچه الخ

By 'Abdul Wâsi' Hânsawî, عبد الواسع هانسوي, the author of the *Ġarā'ib-ul-Lugāt*, a glossary of Hindî words with Persian explanations, which was improved and re-edited by Sirāj-ud-Dîn 'Alî Ârzû, and of a Persian Grammar, printed 1851 in Cawnpûr. See Rieu, p. 1096<sup>b</sup>.

For other copies see Sprenger, *Oude Cat.*, p. 552; *Ethé's India Office Lib. Cat.*, No. 1150; and *Cambridge University Lib. Cat.*, p. 334.

On fol. 2<sup>a</sup>, l. 11, begins the commentary on the Introduction. بنام  
آفرين ; on fol. 2<sup>b</sup> the commentator says that in an old  
and correct copy of the Bûstân, dated A.H. 700, the initial line runs  
thus:—

بنام خدائي كه جان آفرید  
بحکمت سخن بر زبان آفرید

Chapter I., on fol. 12<sup>b</sup>; II., on fol. 36<sup>b</sup>; III., on fol. 48<sup>a</sup>; IV., on fol. 59<sup>a</sup>; V., on fol. 71<sup>a</sup>; VI., on fol. 77<sup>a</sup>; VII., on fol. 80<sup>b</sup>. After this, contents run without any marked separation of the chapters.

The colophon runs thus:—

تمام شد کتاب شرح بوستان . . . بتاریخ پنجم شهر جمادی  
الثاني در هنگامه افغان ابدالي

کاتبه مولوي شيخ پير محمد  
Written in a careless Nasta'liq hand.  
Apparently 12th century A.H.

## No. 101.

fol. 123; line 15; size  $7 \times 4\frac{3}{4}$ ;  $5 \times 2\frac{1}{2}$ .

The same.

Another copy of 'Abdul Wāsi's commentary on the Būstān, beginning as in the preceding copy.

The MS. is much damaged and wormed throughout.

Scribe, Muḥammad Ṣādiq. محمد صادق

Dated, Shāhjahānābād, the 21st Dīqā'd, A.H. 1203.

A note at the end says that the copy was made by the order of Mahārājah Jit Singh Bahādur.

Written in a clear Nasta'liq.

## No. 102.

fol. 100; lines 14; size  $11 \times 7$ ;  $6\frac{1}{4} \times 3\frac{3}{4}$ .

گلستان

## GULISTÂN.

This valuable and the oldest of all the copies of the Gulistân in this library, written in a very beautiful minute Nasta'liq, on various coloured and gold-sprinkled papers, is due to the penmanship of a good caligraphist of Shîrâz, who calls himself Muḥammad al-Qiwâm al-Shîrâzî محمد القوام الشيرازي

Dated, Rabî' II., A.H. 990.

Rien, p. 602, No. 2951, mentions a copy of the Gulistân and Būstân, bound together, written by the same caligrapher.



Our copy is written within gold lines, with two illuminated whole-page 'unwāns at the beginning.

### No. 103.

fol. 125; lines 12; size  $8 \times 4\frac{3}{4}$ ;  $5\frac{3}{4} \times 3$ .

The same.

This fine copy is in the handwriting of the famous caligrapher, Hidāyat Ullah Zarrīn Raqam, هدايت الله زرین رقم, of Shīrāz. It contains a copy of a colophon found also in Rieu, p. 605.

The colophon runs thus:—

تم الكتاب بحمد الله عز وجل وهي النسخة الاولى بخط المصنف  
عفا الله تعالى عنه يوم السبت في العشر الاخير من محرم سنة  
اثنين و مستين و ستماية يوم فتح شیراز انتقال الملك من ال ملغر  
الي غيرهم

Our copy is dated A.H. 1115.

Written in a beautiful clear Nasta'liq.

### No. 104.

fol. 68; lines 15; size  $9\frac{1}{4} \times 5\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{2}$ .

The same.

Another fine copy of the Gulistān, written in a beautiful minute Nasta'liq, with fairly decorated margins and 'unwān at the beginning, with gold-ruled and coloured borders. The last two folios are written in the same hand in fine Nīm Shikastah.

It is dated A.H. 1141.

رام لراین پندت

No. 105.

fol. 78; lines 16-18; size  $12\frac{1}{2} \times 8\frac{1}{2}$ ;  $8\frac{3}{4} \times 5\frac{1}{4}$ .

The same.

Another copy of the Gulistân, showing the specimen of a beautiful firm Shikastah hand. Written diagonally almost throughout within black-painted margins. Notwithstanding the thickness of the paper the margins are wormed throughout, but the body is quite safe. One side of all the folios has been left blank throughout.

Dated the 16th Dîl-Hajj, A.H. 1208.

Copyist حيات علي

No. 106.

fol. 172; lines 11; size  $8\frac{3}{4} \times 5\frac{3}{4}$ ;  $6 \times 3\frac{1}{2}$ .

The same.

Another copy of the Gulistân.

Written in an ordinary clear Nasta'liq, with scanty notes at the beginning. The damages throughout are pasted over with paper, and care has been taken to preserve the MS.

It is dated the 25th Muḥarram of the 8th year of Muḥammad Shâh's reign.

Copyist محمد علي ابن زرین رقم

## No. 107.

fol. 278; lines 19; size  $7\frac{1}{2} \times 4\frac{3}{4}$ ;  $5\frac{1}{4} \times 2\frac{1}{2}$ .

## AN ARABIC COMMENTARY ON THE GULISTÂN.

By Surûrî. سروري  
Beginning—

الحمد لله الذي جعلني من علماء البيان والمعاني

An autograph copy of Surûrî's valuable commentary on the Gulistân of Sa'dî.

Muṣliḥ-ud-Dîn Muṣṭafâ b. Sha'bân, مصطفى بن شعبان, poetically known as Surûrî, flourished during the reign of Sultân Sulaymân, and was appointed as a tutor to his son, Prince Muṣṭafâ, who was put to death by his father in A.H. 960 = A.D. 1552. Besides this commentary, he has left commentaries on the Maḡnawî, the Bûstân, the Diwân of Ḥâfiz, and the Shabastân-i-Khiyâl. Surûrî died in A.H. 969 = A.D. 1561, at the age of seventy-two. See Hâj. Kh., vol. v., p. 230. See also Rieu, p. 606<sup>a</sup>.

In the preface the commentator says that he wrote this commentary for the use of his pupil, the above-named prince, and completed it, as he says in the conclusion, in Âmasiyah at the end of Rabi' II., A.H. 957 = A.D. 1550. fol. 28<sup>a</sup>, Chapter I.; II., on fol. 97<sup>b</sup>; III., on fol. 140<sup>b</sup>; IV., on fol. 171<sup>b</sup>; V., on fol. 178<sup>a</sup>; VI., on fol. 208<sup>a</sup>; VII., on fol. 215<sup>b</sup>; VIII., on fol. 247<sup>b</sup>.

See Sprenger, Oude Catalogue, p. 549; G. Flügel, p. 539; Ethé's Bodl. Lib. Cat., No. 721; the St. Petersburg Cat., p. 343; and Rieu, p. 606<sup>a</sup>.

Notes and corrections on the margins in Surûrî's hand are not unfrequent.

The text explained is lined with red ink. The commentator concludes the copy with the following statement:—

ثم شرح گلستان في آخر ربيع الآخر منه سبع و خمسين و  
تسعماية في البلده اماميه حيث عن البلية و تم كتابته في  
اواخر ذي القعدة منه احدي و متين و تسعماية كتبه الشارح  
الفقير سروري الخ

Written in a learned Naskhî hand, within red borders, with a small decorated 'unwân, in A.H. 961, i.e., just eight years before his death.

## No. 108.

fol. 169; lines 21; size  $10\frac{1}{4} \times 6$ ;  $7\frac{1}{4} \times 3\frac{1}{2}$ .

نورستان

## NÛRASTÂN.

Another autograph copy of a commentary on Sa'dî's Gulistân.  
Begins—

سپاس بيقيامس مر داوريرا كه خلاصه طينت انسانرا مشغوف  
حكمت علي و علم اخلاق داشته و خلعت خلقت اينان بر بالاي  
عرفان رما ساخته

In the preface the commentator, who calls himself Muḥammad Wāṣil Kûrdî Salâri کوردي سالاري, says that he composed this work during the reign of Bahâdur Shâh (d. A.H. 1124 = A.D. 1712), the second son of the Emperor 'Alamgir I., and dedicated the preface to the said prince. On foll. 3<sup>a</sup>-3<sup>b</sup>, the commentator gives a short account of Sa'dî's life, after which he begins the commentary by introducing the text by the word قوله:—

منت مر خدا را . . المنت بكسر ميم و تشديد نون عدالمنعم  
النعم علي المنعم يعني شمار کردن منعم نعمتهاي خود را بر نعمت  
داده شده الح

Chapter I., on fol. 24<sup>b</sup>; II., on fol. 53<sup>a</sup>; III., on fol. 77<sup>b</sup>; IV., on fol. 100<sup>a</sup>; V., on fol. 105<sup>a</sup>; VI., on fol. 125<sup>a</sup>; VII., on fol. 130<sup>a</sup>; VIII., on fol. 134<sup>a</sup>.

The following subscription and the date of the MS. prove that it is an autograph copy.

چون کتاب گلستان که معدن وعظ و نصایح . . . . . بود بناء علیه  
 بنده گناهگار . . . محمد واصل کوردی سالاری در تحریر شرح  
 گلستان . . . بتاریخ چهاردهم شهر ذی حجه الحرام سنه ۱۱۰۵ یکهزار  
 یکصد و پنج هجریه مقدمه مطابق سنه می و هفت جلوس عدالت  
 مانوس اورنگ شاه عالمگیر بهادر خاڑی . . . . . در بلده متبرکه  
 شاه جهان آباد بدست یاری قلم شکسته رقم این ذره مقدار صورت  
 اتمام و اختتام یافت

Written in a learned Nasta'liq hand, within coloured borders.

No. 109.

fol. 111; lines 17; size  $8\frac{1}{4} \times 6$ ;  $6 \times 3\frac{3}{4}$ .

ANOTHER COMMENTARY ON  
 THE GULISTÂN.

Begins—

منت بی منتها باغبانی را مزد که غنچه دل تنگ آدم در  
 صحن گلستان علم الانسان مالم یعلم شگفانیده نسیم عزیز  
 شمیم لطف عیم اوست

In the preface the commentator, who calls himself *Khawajah Faqir Ullah*, of *Itâwah*, says that, among others, he was one of the pupils of a certain *Shaykh* Muhammad 'Azîm Qurayshî. One day his fellow-students asked their venerable teacher to write a commentary on the *Gulistân*, which was their text, saying that 'Abdur Rasûl's commentary on the same, which was then current in the country, was not satisfactory. So he was entrusted with the work, and completed it within less than two months in A.H. 1155 = A.D. 1742, in the 25th year of Muhammad *Shâh*'s reign.

On fol. 2<sup>b</sup> the commentator enumerates a number of Arabic and Persian lexicons on which he has based the work, such as:—

شرفنامه	موید الفضلا
صراح	فرهنگ جهانگیری
and	زبدة الفوائد
تاج الطالبین	لطایف اللغات
	کنز اللغات

On f. 3<sup>a</sup> begins the commentary:—

منت مر خدايِرا . . . . منت بالکسر و تشديد نون مپاس کردن  
بر نعمت رسان بمقابله شکر تضرع و لفظ مر که میان دو کلمه واقع  
شده براي زينت کلام است

On f. 20<sup>b</sup>, chap. I.; II., on f. 47<sup>b</sup>; III., on f. 67<sup>b</sup>; IV., on f. 78<sup>a</sup>; V., on f. 81<sup>a</sup>; VI., on f. 94<sup>b</sup>; VII., on f. 98<sup>b</sup>, and VIII., on f. 107<sup>a</sup>.

The text is represented by the letter م (for متن), and the commentary by ش (for شرح) in red.

Written in a modern clear Nasta'liq, dated the 21st Dil-Hajj, A.H. 1260.

Copyist: قاسم عليخان غازيپوري

No. 110.

foll. 295; lines 21; size  $12\frac{1}{4} \times 7\frac{1}{2}$ ;  $8\frac{3}{4} \times 4\frac{3}{4}$ .

بهار باران

BAHÂR-I-BÂRÂN.

A very useful and exhaustive commentary on the Gulistân, by Muḥammad Ġiyâṣ-ud-Dîn, of Râmpûr, محمد غياث الدين بن جلال الدين بن شرف الدين رامپوري

Beginning :—

گلچینی گلستان حمد سبحان نه یارای بنان بیان انسان سراپا  
نسیان و نمر افشانی بستان الخ

In the preface the commentator, after highly praising the Nawâb of Tonk, Muhammad Wazîr Khân, better known as Wazîr-ud-Daulah (d. A.H. 1281 = A.D. 1864), the son of the Pindârî chief Nawâb Amîr Khân, states that, after composing his well-known Persian lexicon, the Ġiyâş-ul-Luġât, which he completed in A.H. 1242 = A.D. 1826 (see Rieu, p. 504), and after writing his commentaries on the Sikandar Nâmah and on the Qasîdas of Badr-i-Shâsh, some of his friends, and particularly his son, Muhammad Qamar-ud-Dîn, prevailed upon him to write an exhaustive but easy commentary on Sa'dî's Gulistân. So, having obtained a very old and correct copy of the Gulistân from a certain Maulawî Muhammad Makhdûm at Lucknow, which was dated A.H. 753 and written in Kirmân, he wrote the present commentary, after carefully studying the following commentaries on the text :—

شکرمستان شرح ملا محمد سعید

خیابان شرح سراج الدین علیخان

شرح میر نورالله احراری

بهار عمر شرح مولوی عبد العی عادل

شرح عطاء الله لاهوری

شرح عبد الرسول

بهارمستان شرح عبد الغنی

شرح ولی محمد مرشد آبادی

and

شرح سروری کاشانی

The commentator further states that, as his chief make it easier than all other existing commentaries, he in explaining those phrases and verses which look easy been noticed and explained by other commentators. In the it is stated that the work was completed in A.H. 1259 = and that Munshî Chhedâ Lâl composed the following versin gram for the date of its completion :—

بنام ایزد عجب شرح گلستان

Other chronograms are :—

مستجمع الدرايت  
تحقيقات مفصل  
رياض القوانين  
and  
صحت مقام گلستان

The metre of all the Arabic verses and most of the Persian verses is scanned. The commentator has taken great care in giving throughout the philology of words and in parsing words and analysing sentences in many places. In most places possible objections are raised, and then explained in the form of question and answer.

The text is introduced by the word قوله.

The commentary itself begins thus on fol. 3<sup>b</sup> :—

منت مر خدايرا . . . . قربت است — منت دو معني دارد اول  
انكه احسان خود كسي را ياد دادن بجهت اثبات بزرگي خود دوم  
احسان كسي را اقرار نمودن

Chapter I. begins on fol. 35<sup>b</sup>.

Chapter II., fol. 95<sup>a</sup>.

Chapter III., fol. 144<sup>b</sup>.

Chapter IV., fol. 156<sup>a</sup>.

Chapter V., fol. 178<sup>b</sup>.

Chapter VI., fol. 221<sup>a</sup>.

Chapter VII., fol. 229<sup>a</sup>.

Chapter VIII., fol. 262<sup>a</sup>.

Written in an ordinary clear Nasta'liq, within coloured borders.

Not dated, apparently 18th century.



## No. III.

fol. 18; lines 15; size  $9 \times 5\frac{3}{4}$ ;  $6\frac{3}{4} \times 3\frac{3}{4}$ .

فرهنگ گلستان

FARHANG-I-GULISTÂN.

A short glossary on Sa'di's Gulistân by one Hamîd bin 'Abd Ullah al-Mûsawî حمید بن عبد الله الموسوي.

Dr. Ethé, India Office Lib. Cat., No. 1182, reads the author as Junayd bin 'Abd Ullah.

Begins—

الحمد لله علي نعمائه والصلوة علي نبيه والسلام علي اصحابه

Besides giving the meanings of numerous single words which are alphabetically arranged, the author paraphrases the Arabic and Persian verses, quotations from the Qurân, the traditions of the prophet, and the sayings of the great men used by Sa'di in the Gulistân.

It is divided into three Qisms:—

قسم اول در اشعار عربي و بعضي فارسي begins on fol. 1<sup>b</sup>.

قسم دوم در بيان معاني و بعضي مركبات الفاظ كلام رباني

begins on fol. 7<sup>a</sup>.

قسم سيوم در لغات مفردات به ترتيب حروف تهجي

fol. 8<sup>b</sup> with the word امتسقا, and ends with يافتي.

Written in an ordinary Nasta'liq.

Not dated, apparently 18th century.

## No. 112.

foll. 14; lines 9; size  $8 \times 4\frac{3}{4}$ ;  $6 \times 3$ .

کریمہ

## KARÎMÂ.

Another very beautiful copy of the Karîmâ, written by the famous calligrapher Âgâ Mirzâ (for Life, see No. 72 above).

Written in beautiful bold Nasta'liq, within gold lines and borders.

Dated A.H. 1233.

## No. 113.

foll. 25; lines 8; size  $8 \times 4\frac{3}{4}$ ;  $6 \times 3\frac{1}{2}$ .

The same.

Another copy of the Karîmâ, with richly illuminated two whole page 'unwâns at the beginning, and fairly decorated with gold floral squares throughout.

Written in an ordinary bold Nasta'liq during the time of Wâjid 'Alî Shâh (the late King of Oudh).

Dated A.H. 1263.

## No. 114.

fol. 12; lines 8; size  $9\frac{3}{4} \times 6\frac{1}{4}$ ;  $7\frac{3}{4} \times 4\frac{1}{2}$ .

هفت بند کاشي

## HAFTBAND-I-KÂSHÎ.

The seven stanzas of Kâshî.

Beginning of the first stanza:—

السلام اي سايه انت خورشيد رب العالمين  
آسمان عز و تمكين آفتاب داد و دين  
مفتي هر چار دفتر خواجه هر هشت خلد  
داور هر شش جهت اعظم امير المومنين

The poem ends with the following line:—

زايران حضرتت را بر در خلد برين  
ميرسد اواز طبتم فادخلوها خالدين

Maulânâ Kamâl-ud-Dîn Ḥasan [or according to some Muḥsin], Kâshî حسن کاشي مولانا کمال الدين حسن کاشي, was born and brought up in Âmul, but his ancestors belonged to a noble family in Kâshân, as the poet himself says:—

مسکن کاشي اگر در خطه آمل بود  
ليکن از جد و پدر مسکن بکاشان ميرسد

and hence he adopted the poetical title of Kâshî. He flourished during the time of Sultân Muhammad Khudâbandah, surnamed Sultân Uljâitû Khân, who succeeded his brother Gazân Khân to the throne of Persia in A.H. 703 = A.D. 1303, and died in A.H. 716 = A.D. 1316. This Uljâitû Khân is said to have been the first monarch of Persia who proclaimed himself of the Shî'ah sect. He gave a public proof of his faith by causing the names of the twelve Imâms of the Shî'as to be engraved on all the money which he coined. Kâshî enjoys the celebrity of being one of the best panegyrists to 'Alî and the Imâms, and enjoys

the unique distinction among poets in never having addressed a single verse to any king or noble. According to Taqī Kāshī, Oude Cat., p. 18, No. 63, Kāshī died in A.H. 710 = A.D. 1310. Amin Rāzī, the author of the *Haft Iqlīm*, states that Kāshī also left a *diwān* consisting of *gazals* and *qaṣīdas*. Taqī Kāshī had seen six thousand verses of this celebrated poet. Dr. Sprenger, p. 457, notices the following three commentaries on this poem:—(1) معدن محمد علي بن محمد صادق حسيني by اعجاز اسدي (2) الرضا dedicated to Nawāb Shujāʿ-ud-Daulah Muḥammad Khān Asad Jang. (3) A commentary written under Ġāzī-ud-Dīn Ḥaydar (d. A.H. 1242 = A.D. 1826). For notices on the poet's life, see Sprenger, Oude Cat., p. 457; Daulat Shāh, p. 296, and Riyāḍ-ush-Shuʿarā, fol. 345. The poem has been lithographed with glosses in Sulṭānī Press, Lucknow.

This rare and splendid copy is written in a beautiful, bold Nastaʿliq, on full page gilt ground, within gold floral borders. A fine specimen of calligraphy.

Dated A.H. 1200.

Scribe محمد علي اعجاز رقم

### No. 115.

fol. 12; lines 8; size  $7\frac{3}{4} \times 4\frac{3}{4}$ ;  $6 \times 3\frac{3}{4}$ .

The same.

Another beautiful copy of the *Haftband* of Kāshī.

Beginning as in the preceding.

Written in a fine Nastaʿliq, within gold and coloured floral designed borders, with a beautifully illuminated 'unwān.

Folios 1, 3, and 12, the last of which is dated A.H. 1263, have been added by a modern hand.

The following note on an extra folio at the beginning, with the crest of Naṣir-ud-Dīn Ḥaydar, King of Oude (A.H. 1243–1253 = A.D. 1827–1837), shows that the MS. belonged to the Imperial Library in A.H. 1250.

در عهد کرامت مهد حضرت اقدس و اعلي ابو النصر قطب  
الدين سليمان جاه نوشيروان زمان سلطان عادل نصير الدين

حيدر بادشاه اوده غازي خلد الله ملكه و سلطنته ۱۲۵۰ سنه در  
بيت السلطنت لکهنو پسند حضرت ظل الهي و داخل کتابخانه  
بادشاهي کرديد همايون و مبارک باد

## No. 116.

fol. 24; lines 8; size  $14\frac{3}{4} \times 9\frac{1}{4}$ ;  $7\frac{3}{4} \times 4$ .

The same.

Another splendid copy of the same, beginning as usual.

Written in an elegant bold Nasta'liq, within gold and coloured borders.

This beautiful and neat copy was written for the founder of this Library by one Muhammad Rāḍi ud-Dīn. The scribe, a good calligrapher as well as a learned Oriental scholar, belonged to a respectable family of Dehli and died about A.D. 1896.

The colophon, dated A.H. 1304, runs thus:—

الحمد لله . . که این نسخه هفت بند کاشي بتاريخ هفتم شهر  
جمادي الاول در سنه ۱۳۰۴ یکمزار و سه صد و چهار هجرة النبويه  
حسب فرمايش مستوده صفات . . . خان بهادر مولوي خدا بخش  
خانصاحب ابن مولوي محمد بخش خان مرحوم بيد مسكين محمد  
رضي الدين غفر الله . . . در بلدة باقي پور صورت اختتام  
يافت

## No. 117.

foll. 66; lines 11; size  $7\frac{1}{2} \times 5\frac{3}{4}$ ;  $5 \times 2\frac{3}{4}$ .

زان المسافرين

## ZÂD-UL-MUSÂFIRÎN.

The provisions for travellers on the mystic road. A Sûfistic Maṣnawî poem in imitation of the Ḥadīqah of Sanâ'î.

By Amīr Ḥusaynī Sādât.

Beginning:—

ای برتر از ان همه که گفتند  
اناکه پدید یا نهفتند

Amīr Rukn-ud-Dīn (or Kabīr-ud-Dīn) Ḥusayn bin 'Ālim (or Ġānim, as H. Kh., iii., p. 528 reads) bin Abil Ḥasan (or Ḥusayn) al-Ḥusaynī رکن الدین حسین بن ابی الحسن الحسینی, generally called امیر حسینی مادات and known by the name of فخر السادات, was born in A.H. 671 = A.D. 1272 according to his own statement in the last Faṣl of his نزہۃ الارواح, where he says that he was then forty years old when he completed that book in A.H. 711 = A.D. 1311. According to Nafahât, p. 705, he was originally from Guzîv, a village in the country of Ġûr, but he settled and spent almost his whole life in Herât. He was a great traveller and a renowned Sûfî poet. According to a good many authorities he was a disciple of Shaykh Rukn-ud-Dīn Abul Faṭḥ (d. A.H. 735 = A.D. 1335), the son and disciple of Shaykh Ṣadr-ud-Dīn Muḥammad (d. A.H. 684 = A.D. 1286) and grandson of Shaykh Bahâ-ud-Dīn Zakariyyâ, of Multân (d. A.H. 666 = A.D. 1267); according to others he was a disciple of Bahâ-ud-Dīn Zakariyyâ himself; while some, including Âḍur in his Âtash Kadah, p. 121, call him a disciple of Shihâb-ud-Dīn 'Umar Suhrawardî (d. A.H. 632 = A.D. 1234). But if the date of the poet's birth, i.e., A.H. 671, fixed above, can be relied upon, most of the above statements regarding his discipleship are disproved, and we can safely conclude that he was a disciple of the above-mentioned Shaykh Rukn-ud-Dīn Abul Faṭḥ, who died in A.H. 735 = A.D. 1335. Ḥusaynī came to Multân, and after staying there for some time went to Herât, where he came in contact with Fakhr-ud-Dīn 'Irâqî (see supra No. 89) and

Auḥad-ud-Dīn Kirmānī (mentioned later on) and spent there his last days.

According to Taqī Auḥadī, fol. 208<sup>b</sup>, and Daulat Shāh, p. 222, Ḥusaynī died in A.H. 719 = A.D. 1319; Nafāḥat, p. 705; H. Kh., vol. iii., p. 528, and Majālis-ul-'Ushshāq, fol. 114<sup>a</sup>, give A.H. 718 = A.D. 1318; Ḥabīb-us-Siyar, vol. iii., Juz 2, p. 74, gives A.H. 717 = A.D. 1317; while the author of the Shuḥuf-i-Ibrāhīm, fol. 225<sup>a</sup>, places the poet's death in A.H. 716 = A.D. 1316.

But all these statements seem to be wrong, since the concluding line of the present Maṣnawī gives the date of its completion A.H. 729 = A.D. 1328.

در هفصد و بیست و نه ز هجرت

گشتست این کتاب تمت

This date is also found in the copy mentioned in Sprenger, Oude Cat., p. 430, and in Ethé, India Office Lib. Cat., No. 1834. But Ethé, India Office Lib. Cat., Nos. 1832 and 1833, gives A.H. 720 = A.D. 1320.

در هفصد و بیست بد ز هجرت

Besides the present poem and a diwān, he has left several Sūfī works in prose and verse, such as کنز الرموز (*vide infra*); نزهة الارواح (see Ethé, India Office Lib. Cat., No. 182); صراط روح الارواح (see Ethé, India Office Lib. Cat., No. 1829); طرب المجالس; مستقیم (see Ethé, India Office Lib. Cat., No. 1829); Dr. Rieu, in his Persian Cat., p. 608, calls it طرب النجاس instead of طرب المجالس; قلندر نامه and مئی نامه. (Rieu, p. 774<sup>a</sup>).

The present poem is divided into eight maqālas enumerated in Ethé, India Office Lib. Cat., No. 1832; see also Ethé, Bodl. Lib. Cat., No. 1259; Rieu, p. 608; Sprenger, Oude Cat., p. 430; W. Pertsch, p. 10; Cat. Codd. Or. Lugd., Bat. II., p. 116; Cat. des MSS. et Xylogr., pp. 356 and 438; see also H. Kh., vol. iii., p. 528.

The present MS. is wormed out in many places.

Written in a firm Nasta'liq.

Not dated, apparently 18th century.

## No. 118.

fol. 41; lines 11; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $5\frac{1}{2} \times 3$ .

The same.

Another copy of the *Zâd-ul-Musâfirîn*, beginning as above.

This copy contains less anecdotes than the preceding one, and the verses do not very often agree in their arrangement with the above copy. The last verse, giving the date of its composition, is not found here.

fol. 7<sup>b</sup>, 10<sup>a</sup>, 17<sup>a</sup>, 19<sup>a</sup>, 23<sup>b</sup>, 25<sup>a</sup>, 40<sup>b</sup>, and 41<sup>b</sup> contain ordinary coloured illustrations.

Written in a modern clear Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning.

Not dated, apparently 19th century.

## No. 119.

fol. 36; lines 14; size  $6 \times 3$ ;  $4\frac{1}{2} \times 2\frac{1}{4}$ .

کنز الرموز

## KANZ-UR-RUMÛZ.

The Treasure of Secrets.

Another Şâfic Maşnawî by the same *Fakhr-us-Sadât* Amir Husaynî. Beginning—

باز طبعم را هوای دیگر است

بلبل جانرا نوای دیگر است

After praising God and the prophet, the poet devotes several Qasidas to *Shihâb-ud-Dîn Suhrawardî*, *Shaykh Bahâ-ud-Dîn Zakariyyâ*, *Shaykh Sadr-ud-Dîn*, and *Amir Kabîr Nûr Ullah*. The poet then proceeds to



explain the duties of Islâm from a Şâfi' point of view under the following headings:—

مقام شكر	في بيان الاسلام والتسليم
في شرح التوكل	في بيان كلمه شهادة
در مقام رضا	في شرح الصلوة
در بيان تلويح و تمكين	في شرح الزكوة
در بيان غيب و حضور	في شرح الصوم
در بيان سماع	في شرح الحج
در بيان فيض و بسط	في شرح العلم
در بيان فنا و بقا	في شرح التوحيد
در بيان جمع و تفرقه	في شرح المعرفة
در بيان تجلي و اشتهاد	في بيان النفس
در بيان تجريد	في شرح القلب
در بيان وجد و جود	في شرح الروح
در بيان شكر	في بيان العقل
در بيان محو و اثبات	في شرح التصوف
در بيان وقت	در بيان مقامات
در بيان احوال	مقام توبه
در بيان محبت گوید	در مقام وداع گوید
در بيان انس گوید	في شرح الزهد
and	في شرح الصبر
در بيان قرب گوید	در مقام فقر

The MS. ends with an epilogue در ختم کتاب گوید, with the following last line:—

طول و عرضي خواستم اين نامه را  
مصلحت (?) شكستم خامه را

The title of the poem occurs on fol. 7<sup>b</sup>:—

هرچه طبعم را خرد پیغام کرد  
پیر ما کنز الرموزش نام کرد

For other copies, see Ethé, Bodl. Lib. Cat., No. 1258; Ethé, India Office Lib. Cat., Nos. 1830 and 1831; Sprenger, Oude Cat., p. 431; Krafft, p. 66; W. Pertsch, p. 12; Rieu, p. 845, etc. See also H. Kh., vol. v., p. 254.

Written in a fine minute Nasta'liq, within gold and coloured borders, with a double page 'unwân at the beginning.

Not dated, apparently 16th century.

#### No. 120.

fol. 71; lines 7; size  $9\frac{1}{2} \times 6$ ;  $7 \times 4$ .

The same.

Another copy of the Kanz-ur-Rumûz, beginning as above.

This copy is written in a fine bold Nasta'liq, between double gold lines, within gold and coloured borders, with a double-page 'unwân in the beginning, and with headings written on gold ground throughout. The contents of the book are annexed at the end in the same hand.

Not dated, probably 17th century.

No. 121.

fol. 39; lines 12; size  $9 \times 5\frac{1}{2}$ ;  $5\frac{3}{4} \times 3\frac{1}{4}$ .

گلشن راز

## GULSHAN-I-RÂZ;

OR

## The Rose-Garden of Mystery.

The well-known mystic Maṣnawī, composed in answer to fifteen metaphysical questions propounded by Amīr Ḥusaynī Sādāt (see No. 117 *supra*).

By Shaykh Maḥmūd Shabistārī.

Beginning—

بنام آنکه جانرا فکرت آموخت  
چراغ دل بنور جان برافروخت

Shaykh Maḥmūd Shabistārī or Chabistārī, whose full name was سعد الدين محمود بن عبد الكريم بن يحيى التبريزي الشبستري, was born in Shabistar, a village at eight farsangs from Tabriz, during or about the reign of Hulāgū Khān (A.H. 654-663 = A.D. 1256-1264). According to the prologue in this copy the poet received some questions in the month of Shawwāl, A.H. 700 = A.D. 1300, from a certain person of Khurāsān, and in answer to them he composed the present poem:—

گذشته هفت ماه از هفتصد مال  
زهجرت ناگهان در ماه شوال

But all other copies, noticed in the catalogues mentioned below and the Mafātih-ul-I'jāz, a commentary on the poem mentioned hereafter, correctly give A.H. 717 = A.D. 1317 instead of A.H. 700. It is also stated in this prologue that the poet had composed several works in prose before this, and that this was his first poetical composition which he wrote in the Maṣnawī style.

Jāmī, in his *Nafahāt*, p. 705, says that the propounder of these questions was the celebrated Amīr Ḥusaynī Sādāt (see No. 117 above). Taqī Auhādī, in his *‘Urafāt*, fol. 657<sup>b</sup>, supports Jāmī's statement, and adds that the questions were seventeen in number; but according to our copy of the poem and its commentary, mentioned in the following number, the questions were not more than fifteen.

According to the authors of the *Majālis-ul-‘Ushshāq*, fol. 115<sup>a</sup>; *Haft Iqlīm*, fol. 327<sup>a</sup>, and *Riyād-ush-Shu‘arā*, fol. 370<sup>a</sup>, the poet died in A.H. 720 = A.D. 1320.

E. H. Whinfield, in his learned introduction to the *Gulshan-i-Rāz*, in which he has made an ingenious attempt to compare Oriental and European mysticism and to explain the pantheism of the Sūfis as expounded in this poem, expresses his regret at not finding sufficient materials for the biographical account of the poet, and accepts the above date of the poet's demise. Taqī Auhādī, fol. 657<sup>b</sup>, stands alone in placing the poet's death in A.H. 708 = A.D. 1308.

Besides the *Gulshan-i-Rāz*, Maḥmūd Shabistarī has left three Sūfistic prose treatises, viz.:—*حق اليقين في معرفت رب العالمين* (see Rieu, ii., p. 822<sup>b</sup>; Ethé, Bodl. Lib. Cat., No. 1298, Art. 6; *Mélanges Asiat.* v., p. 229, and H. Kh., vol. iii., p. 79); *معادى نامه* (see Rieu, p. 871<sup>b</sup>, and H. Kh., iii., p. 598); and *رساله شاهد*.

For other copies of the *Gulshan-i-Rāz* and notices on the poet's life, see Rieu, ii., p. 608; Ethé, Bodl. Lib. Cat., No. 1260; Ethé, India Office Lib. Cat., No. 1814; W. Pertsch, Berlin Cat., pp. 827–29 and 872; Sprenger, Oude Cat., p. 477; G. Flügel, iii., pp. 425 and 426. See also H. Kh., v., p. 233.

The poem has been edited with a German translation by Hammer Purgstall, “*Rosenflor des Geheimnisses*,” Pesth, 1838; published with English translation by E. H. Whinfield, “*The Mystic Rose-Garden*,” London, 1880; lithographed in Bombay, A.H. 1280. Extracts in German translation are found in Tholuck's “*Blüthensammlung*,” 1825, p. 192. An anonymous English translation of some of the important parts of the poem, entitled, “*The Dialogue of the Gulshan-i-Rāz*,” was published in London (Trübner) 1887. A large portion of a Turkish adaptation is noticed by Dr. Ethé in his India Office Lib. Cat., No. 1761.

The present copy ends with the following verse, in which the poet mentions his name:—

بنام خویش کردم ختم پایان  
الهی عاقبت محمود گردان

A few pages towards the end are slightly damaged.

This splendid copy is written in a beautiful firm Nasta'liq, within gold and coloured borders, with a faded heading at the beginning.  
Not dated, probably 15th century.

## No. 122.

fol. 46; lines 11; size  $8 \times 4\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

The same.

Another copy of the Gulshan-i-Râz. Beginning as in the preceding copy.

Written on various coloured papers in an ordinary careless Nasta'liq.  
Dated, Murshidâbâd, 14th Ramadân, A.H. 1269.

Scribe سید محمد امیر مرزا المعروف بالموضوي الرضوي

## No. 123.

fol. 289; lines 23; size  $8\frac{1}{2} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

مفاتیح الاعجاز في شرح گلشن راز

MAFÂT-ÎH-'UL-I-JÂZ FÎ SHARH-I-

GULSHAN-I-RÂZ.

The best and the most exhaustive of all the Persian commentaries on the Gulshan-i-Râz of Mahmûd Shabistari.

By Muhammad bin Yahyâ al-Lâhijî.

Beginning—

باسمك الاعظم الشامل فيضه المقدس لكل موجود المنور ظلمات  
العدم بانوار الوجود الخ

شمس الدين محمد بن يحيى Shams-ud-Dîn Muḥammad bin Yahyâ was a disciple of Sayyid Zayn-ud-Dîn Muḥammad Nûr Bakhsh (b. A.H. 795 = A.D. 1392 and d. A.H. 869 = A.D. 1464) (see *Majâlis-ul-Mu'minin*, fol. 374<sup>b</sup>), and was appointed the *Khalifah* of the Nûrbakhshiyah sect after his death. The early portion of his life was spent in Ray and he subsequently settled down in *Shirâz*, where he came in contact with Jalâl-ud-Dîn Muḥammad Dawwânî (d. A.H. 908 = A.D. 1502), the author of the well-known treatise on ethics called *اخلاق جلالی* (see Rieu, p. 442), at whose instance Lâhijî is said to have written the present commentary.

According to the commentator's statement in the preface he commenced to write the present commentary on the 19th of *Dil Hâjj*, يوم الاثنين تاسع عشر ذي الحجة سنة سبع و سبعين و ثمانماية.

The author of the *Majâlis-ul-Mu'minin*, fol. 377<sup>a</sup>, who gives a detailed account of Lâhijî's life, says that the commentator, after finishing his work, sent a copy to the celebrated Jâmi, who expressed his high admiration for the work and the author in these terms:—

اي فقر تو نور بخش ارباب نياز  
 غرم ز بهار خاطرت گلشن راز  
 يکره نظري بر مس اقليم انداز  
 باشد که برم ره بحقيقت ز مجاز

Lâhijî's death is generally fixed in A.H. 912 = A.D. 1506.

The author of the *Ṣuḥuf-i-Ibrâhîm*, fol. 54<sup>b</sup>, places Lâhijî's death in A.H. 980 = A.D. 1572; but this seems improbable.

Other commentaries on the *Gulshan-i-Râz* by مظفر الدين علي (1); and مولانا ادریس بن حسام الدين البدليسي (2); الشيرازي (3); شيخ بابا نعمت الله ابن محمود النخجواني (3) are mentioned in H. Kh., vol. v., p. 233.

Lâhijî has also left several treatises on Sûfism, and is the author of a *dîwân*, containing about two thousand verses, in which he adopts the poetical title of *Asîrî*.

For other copies of the *Mafâtîl-ul-I'jâz*, see G. Flügel, iii., p. 426; Pertsch, Berlin Cat., p. 829; J. Aumer, p. 20; Cat. of the Lib. of Râgib Pâshâ, Constantinople, A.H. 1285, No. 690; Cat. Codd. Or. Lugd., Bat. II., p. 17; Ethé, India Office Lib. Cat., No. 1816; Sprenger, Oude Cat., p. 478; II. Kh., v., p. 232, etc.

Three extra folios containing the index of the commentary are added in the beginning of the MS.

Written in a learned Nasta'liq, within yellow borders. The text explained is written in red.

Not dated, apparently 17th century.

No. 124.

fol. 13; lines 16; size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

مثنوي بو علي قلندر

THE MAṢNAWÎ OF BÛ 'ALÎ QALANDAR.

A short Maṣnawî poem containing moral instructions. On fol. 1<sup>b</sup> the poem is thus styled:—

مثنوي هدايت و بشارت زبدة السالكين . . . . شاه مشرف  
الدين بو علي قلندر

Beginning—

مرحبا اي بلبل باغ كهن  
از گل رحنا بگو با ما سخن  
مرحبا اي هدهد فرخنده فال  
مرحبا اي طوطي شكر مقال  
مرحبا اي قاصد طيار ما  
مي دهی هر دم خبر از يار ما

Shaykh Sharaf-ud-Dîn Bû 'Alî Qalandar, better known as Sharaf-ud-Dîn-i-Pânî Patî, was, according to his own statement in one of his compositions (as Amîn Râzî says), originally from 'Irâq, and had enjoyed the company of Jalâl-ud-Dîn Rûmî and Shams-ud-Dîn Tabrizî; but as he rose to distinction and died in Pânî Pat, he is generally known as Sharaf-ud-Dîn-i-Pânî Patî. He is said to have been descended

from the great Imâm Abû Ḥanîfah, and a genealogy of his birth is given in the *Siyar-ul-Aqtâb*. According to several authorities *Sharaf-ud-Dîn* was the *Khalifâh* of *Khawajah Qutb-ud-Dîn Bakhtiyâr Ushî*. Besides the present *Maṣnawî*, he has also left a *dîwân*, noticed in Sprenger, *Oude Cat.*, p. 565. His مکتوبات or letters, which he is said to have written in the name of his favourite disciple *Ikhtiyâr-ud-Dîn*, are full of divine knowledge. A treatise entitled حکمنامہ, generally ascribed to him, is, according to 'Abd-ul-Ḥaq Dihlawî's, *Akhbâr-ul-Akhyâr*, p. 147, not genuine.

Sultan 'Alâ-ud-Dîn *Khiljî* (A.H. 695–716 = A.D. 1295–1316) was a favourite disciple of *Sharaf-ud-Dîn* and entertained high regards for him. According to *Amîn Râzî*, *Sharaf-ud-Dîn* exchanged *Rubâ'is* (quoted in the *Haft Iqlîm*) with Sultân Muḥammad Tuglaq (A.H. 725–752 = A.D. 1324–1351).

*Sharaf-ud-Dîn*'s death is generally fixed in the month of *Shawwâl*, A.H. 724 = A.D. 1323.

The MS. is divided into the following three headings:—

fol. 2<sup>b</sup>. در بیان درج

fol. 3<sup>a</sup>. در بیان فقیری ریا

fol. 13<sup>a</sup>. فی المناجات بعزرت قاضی الحاجات

The *Maṣnawî* ends with the following verse:—

روز محشر دار با آل رسول

وز طفیل مقبلان کردم قبول

Other copies of the *Maṣnawî* are noticed in Sprenger, *Oude Cat.*, p. 555, and Rieu, p. 668<sup>b</sup>.

Lithographed in Lucknow, A.H. 1266.

Written in ordinary clear *Nasta'liq*, with the headings in red.

Not dated, apparently 18th century.



## No. 125.

ff. 318; lines (centre column) 17; (margl. col.) 26;  
size  $10\frac{1}{4} \times 6\frac{1}{2}$ ;  $9 \times 4\frac{1}{2}$ .

سه دیوان امیر خسرو

THE THREE DÎWÂNS OF KHUSRÛ.

یمین الدین ابو الحسن امیر Khusrû امیر خسرو الدهلوی بن امیر صیف الدین محمود الششی البلخی was one of the greatest musicians and the most famous Persian poet in India. His father, Amîr Sayf-ud-Dîn Maḥmūd Shamsî Lāchîn, came to India from Hazārah (near Balkh) and settled down in Patyālî, where the poet Khusrû was born in A.H. 651 = A.D. 1253. At the age of seven Khusrû lost his father, who fell in a battle near Ilahâbâd, and the future poet was placed under the care of his maternal grandfather 'Imâd-ul-Mulk, who took great trouble with his education. After completing his twentieth year Khusrû stayed with Kishlû Khân, brother of Sulṭân Ġiyâṣ-ud-Dîn, and afterwards entered the service of Buġrâ Khân, the youngest son of that prince. He subsequently settled in Delhî and became one of the favourite disciples of the celebrated saint Nizâm-ud-Dîn Auliya, for whom the poet entertained the highest regard, which almost amounted to worship.

Khusrû lived to enjoy the favours of five successive kings of Delhî: Mu'izz-ud-Dîn Kayqubâd (A.H. 686-689 = A.D. 1287-1290); Jalâl-ud-Dîn Firûz (A.H. 689-695 = A.D. 1290-1295); Muḥammad Shâh (A.H. 695-715 = A.D. 1295-1315); Ġiyâṣ-ud-Dîn Tuġlaq (A.H. 721-725 = A.D. 1321-1324), to whom he dedicated the Tuġlaq Nâmah; and Muḥammad bin Tuġlaq (who came to the throne in A.H. 725 = A.D. 1324).

While in the court of this last monarch, Khusrû heard the news of the death of his spiritual guide Nizâm-ud-Dîn Auliya, on which he renounced the world, and after seven months' mourning followed him to the grave, on the 29th Dul Qa'd, A.H. 725 = A.D. 1324, and lies buried by his side in the beautiful collection of mosques and tombs outside Dehli.

Besides his Persian compositions, which are said to be ninety-nine in number, he produced numerous Hindî poems and riddles. Daulat Shâh, p. 240, says that Khusrû, in one of his works, himself mentions

having left between four hundred and five hundred thousand verses, and that Mirzâ Bâysangar, after ceaseless attempts, once succeeded in collecting 120,000 verses of the poet, but on another occasion the prince again obtained 2,000 verses from the *Ġazals* of the poet. The prince, therefore, concluded that it would be very difficult for him to collect the complete work of the poet and gave up the idea for ever. In comparing the number of the verses of the two well-known *Khamsas* of the two world-famed poets, Nizâmî and *Khusrû*, Daulat *Shâh* says that Nizâmî's *Khamsah* consists of 28,000 verses, while that of the latter contains 18,000. According to the poet's own statements, as made in the following five poems (see No. 128 below), it would appear that his *Khamsah* consists of 17,896 verses.

For full notices on his life and works see Rieu, pp. 240-41 and 609; Sprenger, *Oude Cat.*, p. 465; Ouseley's *Notices on Persian Poets*, p. 146; Elliot's *History of India*, vol. iii., pp. 523-567; Ethé, *Bodl. Cat.*, Nos. 753-799; Ethé, *India Office Lib. Cat.*, Nos. 1186-1222; Pertsch, *Berlin Cat.*, p. 831; G. Flügel, i., p. 542; J. Aumer, pp. 21 and 22. See also Daulat *Shâh*, Browne's *Edn.*, p. 238; *Nafahât*, Cal. *Edn.*, p. 710; *Haft Iqlm*, f. 107<sup>b</sup>; *Khulâsat-ul-Afkâr*, f. 59; *Taqî Auhadî*, f. 214<sup>a</sup>; *Riyâd-ush-Shu'arâ*, f. 126<sup>a</sup>; *Makhzan-ul-Garâ'ib*, f. 229; *Shuhuf-i-Ibrâhim*, f. 279<sup>a</sup>, and *Nashtar-i-Ishq*, f. 571.

Contents:—

## I.

fol. 1<sup>b</sup>: *Tuhfat-us-Şigar*, تحفة الصغر, "The present of the early age." This is the first *diwân* of *Khusrû*, beginning with a prose preface.

صدی که از اول زادن تا پایان زاد وجود بود و ثنائی که از  
شیر خوارگی تا آنگاه که شارب چاشنی آله

Compare Rieu, p. 609; Ethé, *India Office Lib. Cat.*, No. 1187, etc., where it changes slightly.

In the preface the poet says that he had an extraordinary taste for poetry in his early days, and relates an anecdote how he was introduced to the presence of *Khawâjah 'Izz-ud-Dîn*, who, hearing of the surprising genius of the young poet, tested him by giving him the four words *موی* (hair), *بیضه* (egg), *تیر* (arrow), and *خریزه* (melon), which apparently have no connection with each other, and asking him to compose by using these words a quatrain, which the poet extemporized on the spot.

هر موي که در دوزلف آن صنم است  
 صد بيضه عنبرين بران موي ضم است  
 چون تير مدان راست دلش را زيرک  
 چون خريزه دندانش درون شکم است

Khwājah 'Izz-ud-Dīn highly praised the poet's talents, and gave him the title of ملطاني, which Khusrū has adopted in many of his early poems.

The poet states further that his brother Tāj-ud-Dīn Zāhid took great pains in collecting the poems, which Khusrū had composed in his sixteenth to nineteenth year, and arranged them by inserting verses of his own composition at the beginning of each poem. These connecting verses, which are generally called بيت سرخ, on account of their being written in red, if taken together form a complete poem.

Tuhfat-uṣ-Ṣiḡar contains Qaṣīdas, Qit'as, Ġazals, Maṣnawīs and Rubā'iyāt.

fol. 4<sup>b</sup>-32<sup>a</sup>. Qaṣīdas in praise of Sultān Ġiyāṣ-ud-Dīn, his son Khān-i-Shahīd, and his spiritual guide Nizām-ud-Dīn Auliya. The Qaṣīdas are introduced by the following بيت سرخ (a Rubā'i):—

لوحی که بر صهیفه گردون مَصور است  
 توفیع آن بنام خداوند اکبرست  
 شد تحفة الصغر چو خطاب این سواد را  
 از ذکر ذو الجلال سوادِی منورست

Beginning of the Qaṣīdas:—

خدای عز و جل ذو الجلال کن فیکون  
 بری ز حیز و مستغنی از چرا و ز چون  
 وجود او ازلی و بقای او ابدی  
 نه آن بقا که فنا گرددش به پیرامون  
 تغیرات حدود از جلال او کوتاه  
 تعرضات زوال از وجود او بیرون

fol. 32\*. Qit'as. Begin :—

اي آنکه وجود تست بيرون الخ

fol. 33\*. Ġazals; beginning :—

اي آفتاب تافته از روي انور  
وي کوفته نبات ز لعل چو شکرت

fol. 49\* (margin) begins the Maṣnawī :—

هي هي اي تيره راي نوراني  
وي ميه کار مبرز پيشاني

Compare Ethé, India Office Lib. Cat., No. 1187.

fol. 52\*. Rubā'is (about 110 in number); beginning :—

يکسر تو اي که نور بخش قدري  
گويد مودن از همان تو قدري  
چون مر تو در سينه نگنجد ما را  
گويم همه رب اشرح لي صدري

## II.

fol. 58\*.

Ġurrat-ul-Kamâl, *غُرَّةُ الْکَمَالِ*, or the poems of maturity, with a preface which begins :—

غره کمال انساني از ديباجهٔ حمد مخترعي است که مطلع  
ديوان بشريت را ميب کتابه خلق الانسان عليه البيان

In this lengthy preface the poet at first deals with the need of knowledge and its advantages, quoting numerous verses from the Qurân and the traditions in support. The poet then goes on to discuss the excellence and superiority of Persian poetry over Arabic by enumerating several reasons, and taking Sanâ'i, *Khâqânî*, Raḍî, Kamâl, Nizâmî and Sa'dî as his models in various branches of poetry. He further deals with several kinds of *صنعت* (poetical ornaments),

towards which he says he had a particular leaning, by giving a prominent position to Maulânâ Bahâ-ud-Dîn Bukhârî, who was well versed in the art of composing riddles (معنا). The poet here quotes several *ṣan'ats* of his own on the names of several persons, such as *مهر و مخلص*, *نجم*, etc. He states further that he was requested by his brother 'Alâ-ud-Dîn 'Alî Shâh to collect this *diwân*, which he, as he says later on, wrote from his thirty-fourth to his forty-third year, or from A.H. 685 = A.D. 1286, to the end of A.H. 693 = A.D. 1293. The preface concludes with a short account of his own life.

The *Ḡurrat-ul-Kamâl* consists of *Qaṣidas*, *Qit'as*, *Tarjî'bands*, *Maṣnawîs*, *Ġazals*, and *Rubâ'is*.

fol. 90<sup>b</sup>. *Qaṣidas*; beginning:—

چه زهره خاک مسکین را که توحید خدا گوید  
بدین آلودگی ذات مقدس را ثنا گوید

Compare Ethé, Bodl., No. 754, and India Office Lib. Cat., No. 1186, where the initial line begins with the words *چو زهره*.

The *Qaṣidas* are mostly devoted to the praise of the poet's spiritual guide, Nizâm-ud-Dîn Auliya, Sultân Mu'izz-ud-Dîn Kayqubâd, Jalâl-ud-Dîn Fîrûz Shâh, Rukn-ud-Dîn Ibrâhîm, 'Alâ-ud-Dîn Muḥammad Shâh, and several other persons.

fol. 156<sup>b</sup>. *Qit'as* and *Tarjî'bands*. Beginning:—

هر که گوید که من از عقل شناسم حق را  
بی خرد باشد و بی روی صفت عقل مبند

On fol. 165<sup>b</sup>.

المتفرقات في الهزل و الزم و الاستعزا و الطيبات و الشكايات  
و غيرها

Beginning—

با ملك خوانم صد قطعه چون آب حيات الح

fol. 169<sup>a</sup>. The *Maṣnawî* called *Fath-Nāmah* فتح نامه, or according to Rieu, p. 611, and Elliot's *Hist. of Ind.*, iii., pp. 536-544, *Miftāḥ-ul-Futūḥ*, مفتاح الفتح, written in praise of the first campaign of Fîrûz Shâh, who came to the throne in A.H. 689 = A.D. 1290.

Begins :—

سخن بر نام شاهي کردم آغاز  
که بر شاهان در دولت کند باز

On fol. 171<sup>a</sup> the poet gives with great precision the time and date of Fīrūz Shāh's accession to the throne in the following verses :—

مه شنبه کافتاب از مهد شب جست  
بتخت آسمان فیروز بنشست  
جماد دومین را میومین روز  
میوم ساعت ز روز عالم افروز  
بکاه چاشت با فیروزي فال  
ز هجرت مشصده و هشتاد و نه سال

i.e. on Tuesday morning, at the third hour of the third day of Jamādī II., A.H. 689 = A.D. 1290.

On fol. 181<sup>b</sup> begins another Maṣnawī of a different metre.  
Beginning :—

این نامه که جان درو مرشتم  
هر حرف بخون دل نوشتم

On fol. 186<sup>a</sup> (margin) begins another Maṣnawī of a different metre.  
Beginning :—

زهی فرخنده قصر آسمان مای  
که هست از رفعتش بر آسمان جایی

On fol. 186<sup>b</sup> another Maṣnawī, called *فرس البرس*, with the following introductory verse :—

فرس البرس خطاب شد این امپ نامه را

The Maṣnawī begins with the line :—

ای فلك مرکب و متارہ میپاہ  
مرکبت پا نهاده بر سر ماه

fol. 186<sup>b</sup>-192<sup>a</sup>, several short Maṣnawīs of different metres introduced by the usual بیت سرخ.

On fol. 192<sup>a</sup> (margin) a Maṣnawī called قصه باز نامه, as the introductory red verse says:—

این قصه باز نامه من دان که بهر این آله

Beginning:—

بر رای خدایگان عالم  
خاقان سپهکش معظم

fol. 193<sup>a</sup>-196<sup>b</sup>. Maṣnawī in the metre of Shāh Nāmāh.

Beginning:—

ولایت مستانا و خصم افگنا  
بلشکر کشی همپو مه روشنا

fol. 196<sup>a</sup> (margin) beginning of the Gāzals with the heading توحید باری عز اسمه.

The initial line runs thus:—

ای ز خیال ما برون در تو خیال کی رسد  
با صفت تو عقل را لاف کمال کی رسد

fol. 230<sup>a</sup>. Rubā'iyāt, with the introductory verse:—

ابیات عاشقانست نگه کن که هر یکی

Beginning:—

پاکست خداوند کریم و اکبر  
بیرون ز خیال دانش عقل بشر

On fol. 231<sup>b</sup> (margin) runs a heading المتفرقات فی المديح dealing with صفت گرز, صفت تیغ, بهمشش والاوصاف و غیره.

On fol. 233<sup>b</sup>. Rubā'iyāt.

Beginning:—

انجا که مقام یارزیبا بوده است آله

Most of these Rubā'iyāt are devoted to the praise of پیااله, خال, خال لب, etc., etc.

On fol. 243<sup>a</sup>. *معنا* on the names of *مخلص, احمد, شرف, محسن* and others.

The *Tuhfat-us-Şigar* and the *Ġurrat-ul-Kamâl* have been printed in the *Kulliyât* of Amîr *Khusrû* in Nawal *Kishwar* press, Lucknow.

### III.

fol. 246<sup>b</sup>. *Nihâyat-ul-Kamâl*.

#### نهایة الکمال

The fifth *diwân* of Amîr *Khusrû*, containing the poems of the last years of his life.

Contents:—

A short prose preface which contains nothing but the praise of God, the prophet, and the saint *Nizâm-ud-Dîn Auliya*.

Begins:—

بسم الله الواهب الذي وهب الشعراء النح

fol. 248<sup>b</sup>. *Qaşîdas* without alphabetical order.

Beginning:—

مپاس آن کرد کاربرا که شد زامرش جهان پیدا  
نهان از دیده پیدا کرد و در چشم نهان پیدا

fol. 273<sup>a</sup>. *Maşnawî*. Beginning:—

صد شکر ز جان ما خدا را  
کو جان ده و جان متانست ما را

fol. 277<sup>a</sup>. *Qit'as* and *Tarjî'bands*.

Beginning:—

در آبدار خانه شاه زمانه دي  
دیدم نشسته صنعت زرکر ته کلال

fol. 279<sup>b</sup>. *Gazals*. Beginning:—

اي ز تو کار سازي همه کس  
همه کس را تو کار سازي و بس



fol. 317<sup>a</sup>. Ruba'iyât. Beginning:—

يا رب كرمت اميد جاويد منست  
تاريكم و نور عفو خورشيد منست

On comparing with another copy of the *Nihâyat-ul-Kamâl*, mentioned hereafter, the arrangement of which exactly agrees with the present copy, it is found that this copy wants eight Rubâ'is, and breaks off abruptly with the following Ruba'î:—

با باد كه خداش بر بتان شاهي داد  
دل را غم او فتوي كمرابي داد آج

It appears from the table of contents on fol. 1<sup>a</sup>, which gives under an illuminated circle the names of all the five *dîwâns* of *Khusrû*, that the two *dîwâns*, viz., *وسط الكيوة* and *بقية نقيه*, have been torn away from the present copy by some mischievous hand.

This excellent copy is written in a fine, clear *Nasta'liq*, within gold and blue borders, with a double-page 'unwân at the beginning, and three beautifully illuminated headings, one at the beginning of each *dîwân*.

Not dated, apparently fifteenth century.

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No. 126.

fol. 78; lines (centre column) 17; (margl. col.) 26;  
Size  $12 \times 7\frac{1}{4}$ ;  $9 \times 4\frac{1}{2}$ .

نهاية الكمال

Another copy of the *Nihâyat-ul-Kamâl* (see above number).<sup>1</sup>

- fol. 1<sup>b</sup>. Preface.
- fol. 3<sup>a</sup>. Qaṣīdas.
- fol. 28<sup>a</sup>. Maṣnawī.
- fol. 32<sup>b</sup>. Qit'as and Tarjī'bands.
- fol. 35<sup>a</sup>. Gāzals.
- fol. 76<sup>a</sup>. Ruba'iyât.

The arrangement in this copy is identically the same as in the preceding one.

Written in an ordinary clear Nasta'liq, within gold and coloured borders.

Not dated, apparently sixteenth century.

No. 127.

fol. 323; lines 17; size  $10 \times 6$ ;  $6\frac{1}{2} \times 3\frac{1}{4}$ .

دیوان امیر خسرو

DÎWÂN-I-AMÎR KHUSRÛ.

A very fine copy of Khusrû's diwân, containing a collection of Ġazals from his different diwâns. At the end about one hundred and seventy-four Qit'as and Rubâ'is (intermixed) are added. The Ġazals are alphabetically arranged, except the first eight poems. Beginning corresponding to the first Ġazal of copy No. 762, Ethé, Bodl. Cat.

ای بدروماندگی پناه همه  
کرم تست حذر خواه همه

On fol. 3<sup>b</sup> begins the first alphabetical Ġazal:—

ابر میگرد و من میشوم از یار جدا  
چکنم دل یچنین وقت ز دلدار جدا

Compare Ethé, Bodl. referred to above.

On fol. 307<sup>b</sup>. Qit'as and Rubâ'is.

Beginning:—

مہمینا ملکا گر درین همه دیوان  
خلاف دین مخفی گفت خسرو مسکین

بحق اشهد ان لا اله الا الله  
 بدین احمد مرمل رمول باز پسین  
 که حشر کن بصف مومنان مغفورم  
 رمان بعز قبول این دعای من آمین

This valuable MS. once belonged to Sakinah Bânû Begum, as appears from a note on fol. 1<sup>a</sup>, which runs thus:—

دیوان خسرو از اموال مسکینه بانو بیگم . . . الح

Sakinah Bânû was the daughter of Humâyûn and half-sister to the Emperor Akbar. She was married to Shâh Gâzî Khân, son of Naqîb Khân Qazwînî, a personal friend of Akbar. See Humâyûn Nâmah, of Gulbadan Begum, (Beveridge's ed.) p. 275.

It also bears the seals of several noblemen of Shâh Jahân's court, viz., عنایت خان شاهجهانی, dated A.H. 1063, and عماد خان شاهجهانی, and many 'Arddîdas of his reign.

Written on fine paper in a neat and firm Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning.

Dated 25th Ramaḍân, A.H. 978.

Scribe

محمد حسین بن سلطان علی غیاث الدین علی جنابدی

The colophon ends with the following Qit'ah quoted by the scribe:—

غرض تشیست کز ما یاد ماند  
 که هستی را نی بینم بقائی  
 مگر صاحب‌دلی روزی برحمت  
 کند در حق این مسکین دعائی

No. 128.

foll. 235; lines 19; size  $10\frac{1}{2} \times 6\frac{3}{4}$ ;  $7\frac{1}{2} \times 4\frac{1}{2}$ .

خمسه امير خسرو

KHAMSA-I-AMÎR KHUSRÛ.

A very fine copy of the five maṣnawīs of Amîr Khusrû, written in imitation of the Khamsah of Nizâmî.

As a maṣnawî writer Khusrû is held by some to rank higher than Nizâmî. It is said that Mirzâ Bâysangar generally preferred Khusrû's Khamsah to that of Nizâmî, while Mirzâ Ulug Beg Gârgân took the part of the latter. However, Khusrû himself was not a little proud of his Khamsah, and is said to have boastfully uttered the following verse on its completion :—

دبدبۀ خسرویم شد بلند  
زلزله در گور نظامی فگند

## I.

Maṭla'-ul-Anwâr

مطلع الانوار

A mystical poem written in imitation of Nizâmî's Makhzan-ul-Asrâr, in the same metre, and dedicated to 'Alâ-ud-Dîn Muḥammad Shâh.

Beginning :—

بسم الله الرحمن الرحيم  
خطبۀ قدمست ببلک قدیم

In the conclusion the poet says that the Maṭla'-ul-Anwâr contains three thousand three hundred and ten distiches, and was written in two weeks in the year A.H. 698 :—

ورهنه بیت آوری اندر شمار  
سپید و ده بر شمر و مه هزار

از اثر اختر گردون خرام  
شد بدو هفت این مه کامل تمام  
سال که از چرخ کهن کشت بود  
از پس ششصد نود و هشت بود

The Colophon is dated middle of Shawwāl, A.H. 974.

مصدق بن علاء الدین

## II.

fol. 49<sup>v</sup>.

شیرین و خسرو

### SHÎRÎN-U-KHUSRÛ.

The loves of Khusrû and Shîrîn; an imitation of Nizâmî's Khusrû-u-Shîrîn.

Beginning—

خداوندا دلم را چشم بکشای \*  
بمعراج یقینم راه بنمای

This poem is also dedicated to Sultân 'Alâ-ud-Dîn. It was composed in the beginning of Rajab, A.H. 698 = A.D. 1295, according to this copy, fol. 97<sup>v</sup>.

ز آغاز رجب فرخ شد این فال \*  
ز هجرت ششصد و پنج و نود سال

but according to other copies (see Rieu, p. 611; Ethé, Bodl., No. 766, 4<sup>to</sup>.) in A.H. 698 = A.D. 1298. The latter date seems to be more correct, as the poet himself says, on fol. 97<sup>v</sup>, that he composed the Maṭla'-ul-Anwar in A.H. 698 (see above) before this work.

نخست از پرده این صبح نشورم  
نمود از مطلع الانوار لورم  
پس از کلکم چکید این شربت نو  
که لایمش کرده شد شیرین و خسرو

The *Shîrîn-u-Khusrû* consists, as the poet says towards the end, of four thousand one hundred and twenty-four distiches.

وگر پرمي که بيتش را عدد چيست  
چهار الف و چهارست و صد و بيست

The colophon here is dated *Dulhijjah*, A.H. 974.

## III.

fol. 98<sup>b</sup>.

مجنون و ليلي

## MAJNÛN-U-LAYLÂ.

The loves of Laylâ and Majnûn, in imitation of Nizâmî's Laylâ-u-Majnûn.

Begins—

اي داده بدل خزينه راز  
حق از تو شده خزينه پرداز

This poem, like the two preceding *maḡnawîs*, is dedicated to Sulṭân 'Alâ-ud-Dîn, and ends with the praise of *Shaykh Nizâm-ud-Dîn Auliya*. In the conclusion this *maḡnawî* is said to contain two thousand six hundred and sixty distiches.

بيتش بشمار راستي هست  
جمله دو هزار و ششصد و شصت

(Compare Sprenger, *Oude Cat.*, p. 469, where it is said to contain 2,360 distiches only.) It was completed in A.H. 698 = A.D. 1298.

تاريخ ز هجرت انچه بگذشت  
مالش نود ست و ششصد و شصت

هشت is evidently a mistake for شصت.

The colophon is dated *Jumâdâ II.*, A.H. 975. The text has been printed at Calcutta in 1811; lithographed, 1818; Lucknow, 1869.

## IV.

fol. 133<sup>b</sup>.

آئینهٔ سکندري

## ÂÎNA-I-SIKANDARÎ.

It is also dedicated to Sultân 'Alâ-ud-Dîn.

Beginning—

جهان پادشاه خداي تراست  
ازل تا ابد بادشاهي تراست

In the end the poet says that this maṣnawî contains four thousand four hundred and fifty distiches, and was written in A.H. 699 = A.D. 1299.

گر آري همه بيتش اندر عدد  
چهار الف و پنجه شد و چار صد  
درين دم كه پايان اين پيكر مست  
ز تاريخ هفصد يكي كمتر است

The colophon here is dated Dilqa'id, A.H. 974.

Transcribed by کمال الدين حسين و جلال الدين محمود

## V.

fol. 191<sup>b</sup>.

هشت بهشت

## HASHT BIHISHT.

A poem on the loves of Bahrâm, composed in imitation of Nizâmî's Haft Paykar.

Begin—

اي كشائندهٔ خزايين جود  
نقش پيوند کارگاه وجود

In the beginning the poet, after lavishing praises on Nizâm-ud-Dîn Auliya and eulogising Sultân 'Alâ-ud-Dîn, enumerates on fol. 195<sup>b</sup> his previous four maṣnawîs of the Khamsah. In the end the poet states

that the poem was completed in A.H. 701 = A.D. 1301, and contains three thousand three hundred and fifty-two verses.

همه بیتش بکاه عرض و شمار  
 میصد و پنجه و دو و سه هزار  
 سال هجرت یکی و هفتصد بود  
 کین بنا برد مر بچرخ کبود

He further states that he completed the *Khamsah* in three years

که از آن نقد قیمتی سه سال  
 کردم این پنج گنج مالا مال

and had it revised and corrected by one Qāḍi *Shihâb-ud-Dîn*, whom the poet describes in his preface to the *Ġurraṭ-ul-Kamâl* (see *infra*) as one of the most learned scholars of the time.

The colophon is dated *Dulhijjah*, A.H. 974.

Transcribed by کمال الدین حسین و جلال الدین محمود

It is noticeable that this splendid copy of the *Khamsah* has been transcribed, as will appear from the colophons given at the end of each *maṣnawî*, by two different persons (probably brothers); but the hand-writings are so alike and even throughout that it is very difficult to distinguish the two.

Written in a beautiful minute *Nasta'liq*, within four gold columns, on fine thick paper, with four beautifully illuminated headings and an exquisite double-page 'unwân at the beginning.

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No. 129.

fol. 153; lines 12; size  $12 \times 7\frac{3}{4}$ ;  $7\frac{1}{2} \times 4\frac{1}{2}$ .

مطلع الانوار

**MATLA'-UL-ANWÂR.**

A beautiful and valuable copy of the *Maṭla'-ul-Anwâr*, transcribed by the famous calligrapher Mîr 'Alî, in *Bukhârâ*, in the middle of *Shahbân*, A.H. 947, for Sultân 'Azîz of *Bukhârâ* (son of Sultân



'Ubayd Ullah of the Uzbek *Khâqâns*), A.H. 939-946 = A.D. 1532-1539, as will be seen from the colophon, which runs thus—

تمت علي يد اضعف الكاتبين و اقل العباد السلطاني مير  
علي الكاتب السلطان الاعدل الاعظم الاكرم معز السلطنة و  
الدنيا و الدين ابو الغازي سلطان عبد العزيز بهادر خلد الله تعالى  
ملكه و سلطانه و افاض علي العالمين برة و احسانه في اواسط  
شعبان المعظم سنة سبع و اربعين و تسعمائه بدار الفاخرة  
بخارا  
باهتمام سلطان ميرك كتابدار

Written in a perfect bold Nasta'liq, within richly illuminated and coloured borders, on fine thick paper, with many-coloured and gold-sprinkled margins, and a most sumptuously adorned double-page 'unwân of the finest workmanship, at the beginning. The headings are written on gilt grounds within floral designs of different colours. -  
fol. 150<sup>b</sup>, 151<sup>a</sup>, 152<sup>b</sup> and 153<sup>a</sup> contain full-page, highly finished illustrations in the best Persian style.

On fol. 150<sup>a</sup> a note runs thus—

تصنعت خسرو بابت محمد معصوم سوداگر بتارنج بستم  
شوال ١٠٨٨ در سرکار نواب فلك جناب عضد الخلافة الكبرى  
نواب امير الامرا بمعرفت محمد ربيع ابتياع شده داخل  
جمع شد

### No. 130.

fol. 119; lines 17; size  $9\frac{1}{4} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3$ .

قران السعدين

### QIRÂN-US-SA'DAYN.

"The Conjunction of the Two Lucky Planets."

A historical maṣnawî by Amîr *Khusrû*, containing an account of the meeting of Sultân Mu'izz ud-Dîn Kayqubâd of Dihlî (A.H. 686-689 =

A.D. 1287-1290) with his father, Naṣīr-ud-Dīn Buḡrā Khān of Bengal, in A.H. 688 = A.D. 1289, at Dihlī.

After the following introductory verses—

شکر گویم که بتوفیق خداوند جهان  
بر سر نامه ز توحید نوشتن عنوان  
نام این نامه والامست قران السعدين  
کز بلندیش بسعدين سپهر مست قران

the poem begins thus—

حمد خداوند مرايم نخست  
تا شود این نامه بنامش درمست

fol. 13<sup>b</sup>-17<sup>b</sup>. Description of Dihlī, the Jāmi' Masjid, etc

The بیت سرخ serve as headings throughout, such as—fol. 13<sup>b</sup>,

صفت مسجد, fol. 14<sup>b</sup>; صفت حضرت دهلي که سواد اعظم . . الخ  
صفت, fol. 15<sup>b</sup>; صفت شکل مناره الخ, fol. 15<sup>a</sup>; جامع که . . الخ  
حوض که الخ.

fol. 53<sup>b</sup>-67<sup>b</sup>. An account of the correspondence between the father and the son, begins with the following introductory verse—

ذکر پیغام پدر سوي جگر گوشه خویش . . الخ

fol. 67<sup>b</sup>. The meeting of the father and son begins with the بیت سرخ

اتصال مه و خورشید قران سعدين . . الخ

Several Gazals of Khusrū are inserted in many places.

On fol. 108<sup>a</sup> the poet says that he wrote the present poem in three months, completing it in Ramaḍān, A.H. 688 = A.D. 1289, when he was in the thirty-sixth year of his age.

On fol. 111<sup>a</sup> the poem is said to contain three thousand nine hundred and forty-four verses.

ورز عمل باز کشائی شمار  
نصد و چار و چهل و سه هزار

Some marginal and interlineal notes are found on the first few folios.

An analysis of the poem will be found in Elliot's History of India, vol. iii., pp. 524-534, and extracts by Prof. Cowell, in the Journal of the Asiatic Society of Bengal, vol. xxix., pp. 225-239.

The maṣnawī has been lithographed in Lucknow in A.H. 1259, and edited with a commentary, by Maulawī Qudrat Aḥmad, Lucknow, A.H. 1261. Dr. Sprenger, p. 471, describes three commentaries on this poem; one composed in A.H. 1014, by Nūr-al-Ḥaq; another by 'Abd-ur-Rasūl Qâsim, and a third by some anonymous writer.

Written in a careless Indian Nasta'liq. Dated 14th Šafar, A.H. 46, probably meant for 1246.

### No. 131.

fol. 159; lines 14; size  $9\frac{1}{4} \times 5\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

دولراني خضر خان

### DUWAL RÂNÎ KHIDR KHÂN.

A poetical narrative of the love adventures of Khidr Khân, son of Sultân 'Alâ'-ud-Dîn Muḥammad Shâh Khiljî (A.H. 695-715 = A.D. 1295-1315) and Duwal Rânî, the daughter of Rây Karn, the Râjah of Gujrât, dedicated to Sultân 'Alâ'-ud-Dîn, the father of the hero.

Begins—

سر نامه بنام آن خداوند  
که دلها را بخوبان داد پیوند

On fol. 22\* Khusrû says that the original name of the heroine was Dîwal Dî in Hindî, but he changed it into Duwal (plural of دولت) Rânî for the sake of convenience, and after adding the name of the hero Khidr Khân to that, entitled the poem as دولراني خضر خان.

برسم هندوي از مام و بابش  
دراول بود ديول دي خطابش . . . .  
يكي علت درو افگندم از كار  
که ديول را دول کردم بهنجار

چو راني بود صاحب دولت و کام  
 دول راني مرکب کردمش نام  
 چو نام خان بنام دوست ضم شد  
 فلک در ظل این هر دو علم شد  
 خطاب این کتاب عاشقی بهر  
 دول راني خضر خان ماند در دهر

The poem is also called عشقیه or عشقیه. See Rieu, p. 612, Art. xiv.

In the conclusion, foll. 153<sup>b</sup>, 154<sup>a</sup>, the poet says that he wrote the present poem in four months and a few days, completing it on the 6th of Dilqa'd, A.H. 715 = A.D. 1315. He further says that the poem at first consisted of four thousand and two hundred verses, but after the death of Khidr Khân, he added three hundred and nineteen verses, thus bringing up the total to 4,519 distiches.

For extracts from the poem, see Elliot's History of India, vol. iii., pp. 544-557. Elphinstone, History of India, 5th Edn., p. 395, and E. Thomas, Pathan Kings, p. 176.

For other copies see Rieu, pp. 612, 617 and 618; Sprenger, Oude Cat., p. 470; T. Aumer, p. 22; Cat. des MSS. et Xylographes, p. 351; Ethé, Bodl. Cat., Nos. 777-779; and Ethé, India Office Lib. Cat., cols. 694 and 705.

This MS. is of some historical importance, as appears from the colophon, which says that it was written at the instance of Shihâb-ud-Dîn Ahmad Khân (Governor of Gujrât during the reign of Akbar) at Ahmadâbâd, on the 4th Dulhijjah, A.H. 995 = A.D. 1586, by Husayn bin 'Alî-al-Husaynî, and was corrected and compared under the supervision of the poet Waqu'î. Muhamad Sharîf Waqu'î was originally of Nishâpûr, and came to India in the reign of the Emperor Akbar, and was in the service of Shihâb-ud-Dîn Ahmad Khân. (See Nashtar-i-'Ishq, p. 1954.)

Written in a clear Nasta'liq, within gold borders, with gold-sprinkled margins, and a small decorated heading at the beginning.

## No. 132.

foll. 300; lines 12; size  $9 \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{3}{4}$ .

دیوان حسن دهلوی

THE DÎWÂN OF AMÎR ḤASAN  
OF DIHLÎ.

With prose preface.

Beginning—

میزان صحایف عجایب و دیباچہ این جراید غرایب را بتوحید  
احد لم یزل الخ

Khawājah Amîr Ḥasan, surnamed Najm-ud-Dîn, خواجہ امیر نجم الدین حسن دهلوی بن خواجہ علاء الدین سیستانی of 'Alâ-ud-Dîn Sîstânî, known as 'Alâ-i-Sanjari, who settled in Dihlî, where Ḥasan was born in A.H. 651 = A.D. 1253.

Khawājah Ḥasan, with his friend Amîr Khusrû, served for five years under Muhammad Sultân, son of Ghiyâs-ud-Dîn Balban, and subsequently came to the court of Sultân 'Alâ-ud-Dîn Khiljî (A.H. 695-715 = A.D. 1295-1315), in whose praise most of Ḥasan's poems are devoted. Ḍiyâ-i-Baranî, a constant companion of Khawājah Ḥasan and Amîr Khusrû, praises the former as a man of exemplary character, and says that he was called the Sa'dî of India (see Târikh-i-Fîrûz Shâhî, pp. 67 and 359). Like his intimate friend Khusrû, Ḥasan was one of the favourite disciples of Shaykh Nizâm-ud-Dîn Auliya, whose sayings Ḥasan noted down every day and then arranged in a book entitled Fawâ'id-ul-Fawâd (see Rieu, p. 972\*), which was so much admired by the disciples of Shaykh Nizâm-ud-Dîn Auliya that even Khusrû is said to have looked upon it with envious eyes. After the desertion of Dihlî by Muhammad bin Tuglaq, Ḥasan accompanied that monarch to his new capital, Deogîr or Daulatabâd, where the poet spent the last days of his life, and died probably in A.H. 727 = A.D. 1327. Nashtar-i-'Ishq, f. 424, gives 9th Šafar, A.H. 737 = A.D. 1336, as the date of the poet's death; Khulâsat-ul Afkâr, f. 49\*, A.H. 738 = A.D. 1337; and Taqî Kâshî, Oudh Cat., p. 18, gives A.H. 745 = A.D. 1344. Other notices on the poet's life

will be found, *Nafahât-ul-Uns*, p. 711; *Haft Iqlim*, f. 109<sup>b</sup>; *Daulat Shâh*, p. 247; *Makhzan-ul Ġarâ'ib*, f. 171; *Şuhuf-i-Ibrâhim*, f. 217<sup>b</sup>, and *Riyâd-ush-Shu'arâ*, f. 95<sup>b</sup>.

In the preface, seldom found in other copies, the poet calls the first *Qaṣīdah* (in the beginning of this copy of the *dîwân*) *Khamsīn*, خمسين, giving three reasons for the same; viz., first, because it consists of fifty verses; secondly, it was composed in the fiftieth year of his age; and thirdly, it contains the names of fifty holy men through whose intercession the poet supplicates favours from God. Further on he says that he collected the *dîwân* during the reign of Sultân 'Alâ-ud-Dîn, and completed it on Sunday, Rabī' I., A.H. 714 = A.D. 1314, at the age of sixty-three (consequently the poet must have been born in A.H. 651). He also says that he began composing poetry from the thirteenth year of his age and continued writing prose and verse for fifty years.

Contents:—

The *dîwân* contains *Qaṣīdas*, *Ġazals*, *Muqatta'ât*, *Rubâ'iyât*, and *Maṣnawīs*.

fol. 3<sup>b</sup>. *Qaṣīdah* called *Khamsīn* خمسين

Begins:—

ای بصف صنع تو پویان شده چرخ برین  
این گره جز داغ تسلیمت ندارد برجبین

After this begins the usual *Qaṣīdah* on f. 5<sup>b</sup> with the initial line:—

ای حاکم جهان و جهان داور حکیم  
محدث همه بدایع و تو مبدع قدیم

corresponding with the copies mentioned in Rieu, p. 618; Sprenger, *Oude Cat.*, p. 418; Ethé, *Bodl. Cat.*, Nos. 780 and 781, and in other catalogues.

fol. 102<sup>b</sup>. *Ġazals* alphabetically arranged, except the first two.

Beginning of the initial *Ġazal* corresponding with Nos. 1225 and 1227 of Ethé, *India Office Lib. Cat.*

ای رقم رانده بر سپید و سیاه  
از درون و برون ما آگاه

The first alphabetical *Ġazal* begins on f. 103<sup>b</sup>—

ای دردها فزوده دل بیقرار را  
یاری نباشد آنکه نپرسمد یار را

fol. 267<sup>a</sup>. Muqatta'ât. Beginning—

شہشاہا زمان دولت تو  
امان اہل ایمان باد آمین

Agreeing with Ethé, Bodl., Nos. 780 and 781, where the second part of the verse is altogether different.

fol. 272<sup>a</sup>. Rubâ'is. Beginning, as in Ethé, Bodl., No. 780—

ای فضل تو تختہ شوی نادانیہا  
حقو تو پذیرای پشیمانیہا

fol. 287<sup>a</sup>–300<sup>b</sup>. Maṣnawis, mostly in praise of Sulṭān 'Alā-ud-Dīn Khiljī. Beginning, as in Ethé, Bodl., No. 783—

بیا ای گھر جوی دریای غیب  
ز درہا چہ داری برون کش ز جیب

For other copies and notices on the poet's life, see Rieu, p. 618; Sprenger, Oude Cat., p. 418; Pertsch Berlin Cat., p. 841; Cat. des MSS. et Xylographes, p. 356; J. Aumer, p. 22; Ethé, Bodl. Cat., Nos. 780–783; and Ethé, India Office Lib. Cat., Nos. 1223–1227. See also Hāj. Kh. III., p. 275.

The MS. was transcribed for the library of Shaykh Farīd Bukhārī by the famous calligrapher محمد حسین کشمیری in A.H. 1010.

برسم کتابخانہ نواب قبلہ گاہی . . . شیخ فرید بخاری سلمہ  
اللہ تعالیٰ . . . کمینہ کترین محمد حسین کشمیری سنہ عشر و الف

Shaykh Farīd Bukhārī, a general of Akbar, received the title of Murtadā Khān from Jahāngīr, in addition to many other honours. He died A.H. 1025 = A.D. 1616.

Written in a firm and clear Nasta'liq, within gold borders, with two small decorated headings.

No. 133.

fol. 171; lines 19; size  $10\frac{1}{4} \times 6$ ;  $7 \times 3\frac{3}{4}$ .

The same.

Another copy of Ḥasan Dihlawī's diwān, containing a few Qaṣidas in the beginning without any order, Ġazals alphabetically arranged, and a Maṣnawī in praise of Sulṭān 'Alā-ud-Dīn, with a few Rubā'is and Qit'as in the end.

fol. 1<sup>b</sup>. Qaṣidah. Beginning as usual—

ای حاکم جهان و جهان داور حکیم الخ

fol. 14<sup>b</sup>. Ġazals. Beginning as in Ethé, India Office Lib. Cat., No. 1,226.

ای خط خوش از مشک تر انگیخته مه را  
بر دفتر طاعت رقیی مانده گنه را

fol. 169<sup>a</sup>. Maṣnawī begins as above—

بیا ای گهر جوی دریای غیب الخ

fol. 170<sup>a</sup>–171<sup>b</sup>. Qit'as and Rubā'is intermixed. Beginning:—

خسرو از روی کرم به پسندد  
هر چه این بنده حسن میگویم

This copy is 31 years older than the preceding one, but not so complete, and is therefore placed after it.

Written in a neat and firm Nasta'liq by the same محمد حسین جنابدی (who is the scribe of the *Khusrū's* diwān noticed above), within gold and coloured borders, with a small illuminated heading.

Dated Rajab, A.H. 979.



## No. 134.

fol. 342; lines 15; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $5 \times 2\frac{3}{4}$ .

دیوان اوحدي

## THE DÎWÂN OF AUHADÎ.

Shaykh Rukn-ud-Dîn Auḥadî, شيخ ركن الدين اوحدي, a great Ṣūfī poet, flourished during the time of Sultān Abū Saʿīd Khān (A.H. 716–736 = A.D. 1316–1335). There are a great many controversies among the biographers of this poet. Some call him a native of Iṣfahān, while others say that he was originally from Marāḡah. Again, he is confounded in most *tadkiras* with his spiritual guide Auḥad-ud-Dîn Kirmānī (d. A.H. 697 = A.D. 1297), who was a Ṣūfī poet of no less distinction, and is the author of the well-known Ṣūfī Maṣnawī *مصباح الارواح* (see Hāj. Khāl., vol. viii., p. 577). But it seems probable that Auḥadī was born in Marāḡah during the reign of Argūn Khān (A.H. 683–690 = A.D. 1284–1291), but as he frequently resided in Iṣfahān he is also called Iṣfahānī. From an early age he led a pious life, and subsequently became the disciple of Shaykh Auḥad-ud-Dîn Ḥamid al-Kirmānī, from whom he derived his poetical name Auḥadī. It is said that Auḥadī came to Tabriz during the reign of Sultān Abū Saʿīd Khān, and, after receiving great honours and distinctions from that monarch and his Wazīr Khawājah Ġiyāṣ-ud-Dîn Muḥammad bin Khawājah Rashīd, returned to Iṣfahān with ample reward. Besides the dīwān he left a poem entitled *Jām-i Jam* (see the following number), and another called *Dah Nāmah* (see Rieu Suppl., No. 258), consisting of ten love letters, which the poet composed in A.H. 706 = A.D. 1306, at the request of the Wazīr Wajīh-ud-Dîn Yūsuf (Daulat Shāh, p. 210, reads *Ḍiyā-ud-Dîn Yūsuf*), a grandson of the celebrated Khawājah Naṣīr-ud-Dīn Ṭūsī (d. A.H. 672 = A.D. 1274).

The author of the *Majmaʿ ul-Fuṣṣahā*, vol. i., says that Auḥadī has also left a poem entitled *Anīs-ul-Āshiqīn*.

Auḥadī died, according to the inscription on his tomb at Marāḡah, as stated in *Jāmī's Nafahāt*, p. 706, in A.H. 738 = A.D. 1337. See also *Ḥabīb-us-Siyar*, vol. iii., Juz i., p. 125; *Riḡād-ush-Shuʿarā*, fol. 16<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 21\*, and *Nashtar-i-Ishq*, fol. 92.

Daulat Shâh has erroneously placed Auhâdî's death in A.H. 697 = A.D. 1297, which is the date of death of his spiritual guide Auhad-ud-Dîn Kirmânî; and this has been blindly followed by Amîn Râzî in his *Haft Iqlîm*, fol. 249<sup>a</sup>. Sultân Husayn Bâyaqrâ, in his *Majâlis-ul-'Ushshâq*, fol. 69, still more absurdly places the poet's death nearly two centuries earlier, i.e., in A.H. 554 = A.D. 1159, and the author of the *Majma'ul Fuṣahâ* accepts this date without any hesitation.

The dîwân of Auhâdî is noticed in Rieu, ii., p. 618; Rieu Suppl., No. 258. See also Sprenger, *Oude Cat.*, p. 360, and Hâj. *Khal.*, vol. iii., p. 264.

Contents:—

This copy begins with a Qaṣîdah, the initial line of which runs thus:—

چرا پنهان شدی از من تو باچندین هویدائی  
کجا پنهان توانی شد که همچون روز پیدائی

The initial Qaṣîdah is followed by a few Tarkib-bands, after which run the Qaṣîdas again.

fol. 40<sup>b</sup>. Tarjî'bands, beginning:—

عشق خروشی که حیان دیده ام  
مینہ بجوشی که زیان دیده ام

fol. 52<sup>b</sup>. Gāzals, alphabetically arranged, beginning:—

چگونه دل نه سپارم بصورت تو نگارا  
که در جمال تو دیدم کمال صنع خدا را

On fol. 128<sup>a</sup> are found some Tarkib-i-Murabba', which begin thus:—

آن سرو سہی چه نام دارد  
کان قامت خوشخرام دارد

After which the usual Gāzals are continued.

fol. 329<sup>b</sup>. Rubā'is, beginning:—

یارب جبروت و پادشاهیت که دید  
لطف و کرم نامتناہیت که دید

Comp. Rieu Suppl. (*loc. cit.*) where گنه is substituted for لطف.  
Written in an ordinary Nasta'liq.

Dated the 12th Rabi' I., A.H. 1069.

Scribe

عبد القادر

No. 135.

fol. 194; lines 12; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $4\frac{3}{4} \times 2\frac{3}{4}$ .

جام جم

JÂM-I-JAM;

OR,

The Cup of Jamshîd.

A Maṣnavî in imitation of Sanâ'î's Ḥadîqah by the same Auḥadî.  
Beginning:—

قل هو الله الامر قد قال  
من له الحمد دايماً متعال

Daulat Shâh says that when the Jâm-i-Jam was composed it was so much valued that some four hundred copies were taken from it in one month, and that people bought and sold them for high prices.

The title of the poem occurs on fol. 28<sup>a</sup>—

نام این نامه جام جم کردم  
وندرو نقش کل رقم کردم

A portion of the prologue is devoted to the praise of Sultân Abû Sa'îd (A.H. 716-736), and his Wazîr Giyâş ud-Din Muḥammad, to the latter of whom the poem is dedicated.

It is divided into three *daurs*, as the poet says on fol. 29<sup>a</sup>—

قسمتی راست کردم بشه دور  
تا نبوشنده را نباشد جور

In the epilogue, fol. 192<sup>b</sup>, the poet says that he completed the poem in A.H. 733 = A.D. 1332 in one year.

Copies of the Jām-i-Jam are noticed in G. Flügel, i., p. 543; W. Pertsch, Berlin Cat., pp. 713 and 839-841; Ethé, Bodl. Cat., Nos. 785-789; Ethé, India Office Lib. Cat., Nos. 1228-29; Rieu, ii., p. 619; Rieu Suppl., No. 258, ii., and No. 259; see also Hāj. Kh., ii., p. 498; Sprenger, Oude Cat., p. 362.

Written in a clear and fine Nasta'liq, within gold and coloured borders, with the headings in red throughout.

Not dated, apparently 16th century.

Scribe

اصيل الدين محمد

### No. 136.

fol. 119; lines 14; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

The same.

A defective and incomplete copy of Auḥādī's Jām-i-Jam. Portions at the beginning and likewise at the end are wanting, but an attempt has been made by some artful hand to make the manuscript appear a perfect and complete one by adding the original frontispiece, with the usual **بسم الله الرحمن الرحيم** in the beginning, and also by finishing the copy with an ordinary modern illumination, with the words **تمت تمام شد**.

fol. 22<sup>b</sup>, 43<sup>a</sup> and 61<sup>b</sup> contain faded illustrations.

Written in a beautiful clear Nasta'liq, within gold coloured borders. Not dated, apparently 16th century.

No. 137.

foll. 242; lines (centre col.) 15; margl. col. 13: size  $8\frac{3}{4} \times 5$ ;  $7\frac{1}{2} \times 3\frac{3}{4}$ .

کلیات ابن یمین

## KULLIYÂT-IBN-I-YAMÎN.

The complete poetical works of Ibn-i-Yamîn, the celebrated Qit'ah writer, with a prose preface, fol. 1<sup>b</sup>-4<sup>a</sup>.

Beginning as in Sprenger, Oude Cat., p. 433.

الحمد لله الذي خلق بقدرته الغالبه من الماء الخ

The anonymous author of this preface, who was a contemporary of Ibn-i-Yamîn, says that from his early life he used to associate with the eminent scholars of his time, and having himself a taste for poetry, which he preferred to prose, as he says:—

دردانها اگر چه پراکنده هم نکوست

اما کجا بکوهر منظوم میرسد

he intended to collect and arrange the works of Ibn-i-Yamîn. But, unfortunately, he says, the copy of the poet's works, which, if arranged, would have made a complete diwân, was lost by Ibn-i-Yamîn himself, in the confusion of the battle at Khawâf in A.H. 743 = A.D. 1342, in which the poet accompanied the Prince Wajih-ud-Dîn, the second of the Sarbadârs (A.H. 738-744 = A.D. 1337-1343). However, after ceaseless labours he succeeded in collecting some of the early poems of Ibn-i-Yamîn, added to them the poet's later compositions, and thus arranged and completed the present diwân in the month of Dilqa'd, A.H. 756 = A.D. 1355.

According to Dr. Sprenger's copy (*loc. cit.*) this preface was compiled in A.H. 753 = A.D. 1352.

Evidently there is some error in the statement of the compiler of the Cat. des MSS. et Xylographes, p. 358, who says that the poet collected his poems in A.H. 756 = A.D. 1355. He seems to have mistaken Ibn-i-Yamîn's friend (who, as mentioned above, really compiled the preface and collected the poet's diwân in the said year) for Ibn-i-Yamîn himself.

Amîr Fakhr-ud-Dîn Maḥmūd bin Amîr Yamîn-ud-Dîn Muḥammad امیر فخر الدین محمود بن امیر یمین محمد المستوفی الفریومدی poetically known as Ibn-i-Yamîn, was a native of Faryûmad, which is three days' journey from Sabzwâr. His father, Yamîn-ud-Dîn, by origin a Turk, came to Khurâsân during the time of Sultân Muḥammad Khudâ Bandah (A.H. 703-716 = A.D. 1304-1316), and settled in Faryûmad, where he became an intimate friend of the celebrated Wazîr Khwâjah 'Alâ-ud-Dîn Muḥammad. Yamîn-ud-Dîn, who was also a distinguished scholar of his age, occasionally held poetical discussions with his son, and out of the numerous poetical correspondence which passed between the father and the son, some, as a specimen, are quoted in Daulat Shâh, p. 273. Ibn-i-Yamîn is said to have been a disciple of Shaykh Ḥasan, who played an important part in the history of the Sarbadârs (see Ḥabîb-us-Siyar, vol. iii., Juz 2, pp. 62-63). He spent his life as a panegyrist to the Sarbadârs of Khurâsân (A.H. 737-783 = A.D. 1337-1381). Besides his well-known Qit'as, which are the best of his poetical compositions and the celebrity of which has immortalized his name, he has left numerous Qaṣîdas, Gazals, Rubâ'is and Maṣnawîs. He was renowned for his mild disposition, piety and charitable deeds, and died according to Taqî Kâshî (Oude Cat., p. 18); Daulat Shâh, p. 275; Taqî Auhadî, fol. 72, and Shuhuf-i-Ibrâhîm, fol. 20, in A.H. 745 = A.D. 1344.

Further notices of the poet's life will be found in the Haft Iqlîm, fol. 227; Khulâsat-ul-Afkâr, fol. 214; Âtash Kadah, p. 16, and Makhzan-ul-Garâ'ib, fol. 30. See also Sprenger, Oude Cat., p. 433; Rieu, p. 825; Rieu Suppl., No. 261, ii.; Ethé, Bodl. Lib. Cat., Nos. 790-92; Ethé, India Office Lib. Cat., Nos. 1280-31; Cat. des MSS. et Xylographes, p. 358; W. Pertsch, Berlin Cat., p. 86, and G. Flügel, i., p. 545.

The Qit'as of Ibn-i-Yamîn have been translated into German verse by Schlechta Wssehrd, "Ibn Yamîn's Bruchstücke," Vienna, 1852. fol. 4<sup>a</sup>. Qaṣîdas. Beginning as in Sprenger, p. 434:—

ای دیده در شناختن حال کاینات  
باید که باشدت لطری از سر انات

These few Qaṣîdas are mostly in praise of 'Alî.  
fol. 9<sup>a</sup>. Tarjî'ât. Beginning:—

باز فراش چمن یعنی نسیم نو بهار آن

fol. 10<sup>a</sup> (margin) a long series of Qaṣîdas. Beginning:—

روز جشن عربست ای شه خوبان عجم  
وقت شادیست مباش از غم ایام دژم

These Qaṣidas are chiefly in praise of Khwājah 'Alā-ud-Dīn, Khwājah Mu'izz-ud-Dīn, Khwājah Rādī-ud-Dīn 'Abd-ul-Ḥaq, Shaykh Quṭb-ud-Dīn Khāwārī, Tuḡā Tīmūr Khān (A.H. 739-752 = A.D. 1338-1351), Wazīr Giyāṣ-ud-Dīn Muḥammad Raṣhīd (d. A.H. 736 = A.D. 1335), Wajīh-ud-Dīn Mas'ūd (A.H. 738-744 = A.D. 1336-1343), Jalāl-ud-Dīn Mas'ūd, Rukn-ud-Dīn Abhari, Sultān Yaḥyā, and several others.

fol. 61<sup>a</sup>. Muqatta'āt. Beginning:—

گردش گردون بکامم کر نباشد گو مباش

fol. 141<sup>a</sup> (margin). Qiṭ'as giving the following dates of death of the undermentioned personages:—

Shaykh Ṣadr-ud-Dīn, A.H. 722; Wajīh-ud-Dīn Zingī, A.H. 719; Gāzān Shāh, A.H. 703; Yaḥyā, A.H. 702; Yamīn-ud-Dīn, the poet's father, A.H. 722 (but Daulat Shāh, p. 274, gives A.H. 724); Maṣṣūr 'Alī, A.H. 738; Sultān Abū Sa'īd, A.H. 736; 'Izz-ud-Dīn, A.H. 748; Jalāl-ud-Dīn Maṣṣūr, A.H. 751; 'Alā-ud-Dīn Muḥammad, Wazīr of Persia, A.H. 742; another, 'Alā-ud-Dīn, A.H. 723; another, 'Izz-ud-Dīn, A.H. 737; Shams-ud-Dīn, A.H. 752, and 'Alī Pāshā, A.H. 754.

Most of these Qiṭ'as bearing the above dates were evidently added by the collector of the diwān.

fol. 145<sup>a</sup> (margin). Maṣṣawī with the heading حکمت و موعظه illustrated by two anecdotes, beginning:—

چه خوش گفت فرزانه هوشمند

چو از درج یاقوت بکشد بند

This is followed by another poem, entitled as رساله کار نامه Risāla-i-Kār Nāmah, addressed to the morning breeze, beginning:—

نسیم صبح جانم تازه کردی

رسیدی لطف بی اندازه کردی

In this the poet describes in glowing language the beautiful natural scenery of his native place, Faryūmad, and enumerates with praises the names of his relatives and the distinguished personages of his age. He further states that he wrote this Kār Nāmah in A.H. 741 (A.D. 1340).

زه هجرت هفتصد بود و چل و یک

که اندک روزگاری نیک اندک . . .

بدینسان کار نامه کس نگفتست

بر این شاخ کس چون من نرفتست

fol. 151<sup>a</sup>. Another Maṣnawī, entitled *رساله کنز الحکمت* Risāla-i-Kanz-ul-Hikmat, containing only moral precepts, beginning:—

بنام خدای که هستی ازوست  
زبردستی و زیردستی ازوست

fol. 153<sup>b</sup>. A poem with the heading *بوزرچمهر نصیحت* beginning:—

شنیدم که میگفت بوزرچمهر  
بکسری که ای شاه پیروز چهر

This is followed by several short maṣnawīs on different subjects.

fol. 157<sup>a</sup> (margin) *قضایه من المراثی* beginning:—

ای دوستان ز صحبت دنیا حذر کنید  
دنیا پلیست بر سر آن پل گذر کنید

fol. 159<sup>b</sup>–227<sup>a</sup>. *Gazals* in alphabetical order, beginning:—

زلف مشکین تو سرمایه سودامت مرا  
لعل شیرین تو شور دل شیدامت مرا

The initial lines of the *Gazals* quoted in *Ethé, Bodl. Lib. Cat.*, No. 790, and *Ethé, Ind. Office Lib. Cat.*, No. 1230, are not found in this copy.

After a few *Mukhammasât* on fol. 198<sup>a</sup>, which begin:—

در عشق تو ای صنم چنانم آخ

the usual order of the *Gazals* is continued.

fol. 227<sup>a</sup>. *Rubâ'is*, beginning:—

ای از تو جهان پر و تو بیرون ز جهان  
پروانه شمع رخ تو طوطی جان

The number of *Rubâ'is* here is above three hundred.

This copy ends with a few *Mu'ammās*, etc.

fol. 1<sup>b</sup>–32<sup>b</sup> are written in a firm *Naskh*, and the remaining portion in a clear *Nasta'liq*, within coloured borders.

Not dated, apparently 16th century.



Among several seals and 'Arddidas on fol. 1<sup>a</sup> is a seal of Muḥammad Ṭāhir.

This Muḥammad Ṭāhir, with the title *Ṣaf-shikan Khân*, was a nobleman of the rank of 3000, who served under 'Ālamgîr, and died in A.H. 1085 = A.D. 1674.

### No. 138.

fol. 104; lines 14; size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{4}$ .

دیوان ابن یمین

### DÎWÂN-I-IBN-I-YAMÎN.

The *diwân* of the same Amîr Fakhr-ud-Dîn Maḥmûd Ibn-i-Yamîn.

Contents:—

fol. 1<sup>b</sup>. *Gazals* in alphabetical order, beginning as in Ethé, Bodl.

Lib. Cat., No. 790:—

ای خداوند قادر یکتا  
مبدع کون و خالق اشیا

fol. 83<sup>a</sup>. *Tarjîbands*, beginning as in Ethé, Bodl. (*ibid.*):—

چو نور ذات در تابد ز ذرات آت

fol. 86<sup>b</sup>. A *maṣnawî*, beginning:—

طلب کن تا خبر از گنج یابی  
تو کی این گنج را بی رنج یابی

fol. 88<sup>b</sup>. *Mustazâds*, beginning:—

با جمع بتان صحبت سنگین چه خوش آید— در گلشن زیبا  
در کامه زر باده رنگین چه خوش آید— همچو گل رعنا

fol. 89<sup>a</sup>. *Mukhammasât*, beginning:—

تا چند عمر خویش بخوبان بسر کنیم  
من بعد ما ز عشق مجازی حذر کنیم

fol. 89<sup>b</sup>. Rubâ'is, beginning:—

اي يار كه رخسار تو آئينه مامت الخ

fol. 91<sup>b</sup>. Fards, beginning:—

ترا اي دل چو موم از آتش غم نرمي بينم

On the same folio is the مناجات, which begins thus:—

پادشها عمر تبه کرده ام الخ

The MS. ends with seven majâlis; the first begins thus on fol. 93<sup>b</sup>:—

تا كه آن چهره هویدا دارد  
عاشقانرا همه شیدا دارد

Written in a clear Nasta'liq, within gold and coloured ornamented borders, with an illuminated heading at the beginning.

Not dated, apparently 17th century.

Scribe نجم الدين كشميري

No. 139.

fol. 43; lines 12; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $5 \times 2\frac{3}{4}$ .

انتخاب مقطعات ابن يمين

A SELECTION FROM THE QIT'AS OF  
IBN-I-YAMÎN.

Beginning—

گر ثواب و عقاب خواهد بود  
نيك و بد را مخيري بس ازين

Written in ordinary Nasta'liq, within gold borders.

Not dated, apparently 16th century.

Scribe اصيل الدين

## No. 140.

fol. 67; lines 17; size  $8\frac{1}{4} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

دیوان بدر چاچ

# THE DÎWÂN OF BADR-I-CHÂCH.

Beginning:—

حمد آن سلطان عالم را که عالم پرور است  
انس او در راه ایمان انس و جانرا رهبر است

Badr-ud-Dîn Muḥammad, مولانا بدر الدین محمد الشاشی, was a native of Châch, or Shâsh, the modern Tashkand, also called Banâkit. He came to India and spent the greater portion of his life as a panegyrist in the court of Sultân Muḥammad bin Tuglaq (A.H. 725–752 = A.D. 1325–1351).

This most accomplished scholarly King of India, who was well versed in science, philosophy, literature, poetry, and calligraphy, conceived great favours for the poet, and conferred upon him the title of فخر الزمان, to which the poet refers thus on fol. 7<sup>b</sup>:—

درین در بدر چاچی را سخن شیرین غلامی دان  
اگر چه خسرو عالم کند فخر الزمان نامش

In some places in the diwân he also adopts the poetical title of چاچی.

Though a poet of no little celebrity very meagre notices on his life are found, and in a few Tadkiras only.

Of the two dates of the poet's death given in Taqî Kâshî, viz., A.H. 754 = A.D. 1353 and A.H. 854 = A.D. 1450 (see Sprenger, Oude Cat., p. 19, No. 114, and Ethé, India Office Lib. Cat., col. 344, No. 114), the former is probably correct.

For notices on the poet's life, see Haft Iqlîm, fol. 391<sup>a</sup>; Taqî Auhadî, fol. 133<sup>a</sup>; Yad-i-Baydâ, fol. 32<sup>b</sup>; Riyâd-ush-Shu'arâ, fol. 57<sup>a</sup>; Makhzan-ul-Garâ'ib, fol. 95; Âtash Kadah, p. 101; Shuhuf-i-Ibrâhîm, fol. 114<sup>b</sup> and Miftâh-ut-Tawârîkh, p. 133. Copies of the poet's diwân are noticed in Sprenger, Oude Cat., p. 367; Rieu, iii., pp. 1031<sup>b</sup>–1032<sup>a</sup> and 1046<sup>a</sup>; Ethé, Bodl. Lib. Cat., No. 793 and Ethé, Ind. Office Lib. Cat., Nos. 1232 and 1233.

The *diwān* contains *Qaṣīdas* mostly in praise of Muḥammad bin Tuglaq, and some referring to several contemporary events. Some *Gazals*, *Qit'as*, satirical poems, with a few *Rubā'is* at the end, are also found in this copy.

According to this and the following copies, the poet's patron, Muḥammad bin Tuglaq, received the robe of honour (*Khil'at*) from the *Khālīfah* in A.H. 745 = A.D. 1344, as would appear from the line on fol. 9<sup>a</sup>.

هم بتاریخی که مه بر مال هفصد شد فزون

The copy mentioned by Dr. Rieu, p. 1046, reads *ماع* (instead of *مه* as in our copy), which gives the date A.H. 746; but it can be safely remarked that *مه* is more suitable for the metre of the line than *ماع*. Several copies read *نه* instead of *مه*, which is absurd. For the different interpretations of this date see Elliot's *Hist. of India*, vol. iii., p. 568 (footnote).

fol. 37<sup>b</sup>. A *Qaṣīdah* in commemoration of the building of *Khurramābād* A.H. 744.

fol. 44<sup>a</sup>. Beginning of the first *Qit'ah*—

وقت غروب تا نبود نقص طاعتی  
در عصر عدل پرور انصاف گسترش

fol. 50<sup>a</sup>. A *Qaṣīdah* in which the poet says that he was ordered by the king to proceed to Deogir, or *Daulatābād*, in A.H. 745, beginning:—

بسال دولت شده بود غره شعبان  
که سوي مملکت دیوگیر شد فرمان

The numerical value of *دولت شده* is equal to A.H. 745.

fol. 54<sup>b</sup>. Beginning of the first *Gāzal*:—

ای دل تشنه ساعر خمش آن

fol. 60<sup>b</sup>. A satirical poem on the poet *Nāṣir-ud-Dīn*, beginning:—

ناصر الدین که از غلو علو آن

*Badā'ūnī*, vol. i., p. 241, says that the poet composed a *Shāh Nāmāh*, or poetical account of Muḥammad Tuglaq's reign, consisting of thirty thousand verses. See also Rieu, iii., p. 1032<sup>a</sup>, who quotes the following

verse of the poet (found in this copy on fol. 64<sup>a</sup>) as expressing the date of completion of that poem in A.H. 745:—

سال تاریخ عرب دولت شه ذیقعدہ  
آسمان عقد گهرهای مرا داد نظام

fol. 67<sup>a</sup>. Rubâ'is. Beginning:—

وقت لب جوی آب دلجو آمد  
هنگام گل و شراب گلبرآمد

Copies of his poems are mentioned in Sprenger, *Oude Cat.*, p. 367; Rieu, iii., pp. 1031<sup>b</sup>, 1032<sup>a</sup> and 1046<sup>a</sup>; Ethé, *Bodl. Lib. Cat.*, No. 793; Ethé, *India Office Lib. Cat.*, No. 1232–1233. Translations of some of the poems will be found in Sir H. Elliot's *History of India*, vol. iii., pp. 567–573.

The whole *diwân* has been lithographed with glosses and vocabulary, Lucknow, A.H. 1261. The *Qaṣidas* have also been lithographed in Cawnpūr, A.H. 1261, and with a commentary in Râmpūr, A.H. 1289.

Written in an ordinary Nasta'liq during the reign of Muḥammad Farrukh Siyar (A.H. 1124–1311 = A.D. 1712–1718), as will be seen from the following colophon:—

بتاریخ بست و هفتم ماه محرم الحرام سنه (?) محمد فرخ میر  
روز دو شنبه بوقت دو پاس روز بر آمده بود و بادشاه متوجه بجانب  
شکار رفته بودند ازان وقت تحریر یافت

#### No. 141.

fol. 97; lines 14; size  $8\frac{1}{2} \times 6$ ;  $6\frac{3}{4} \times 4$ .

The same.

Another copy of the *Diwân* of Badr-i-Châch. Begins as above.

It contains *Qaṣidas*, *Muqatta'at*, and *Gazals* intermixed with *Rubâ'is* at the end. This copy contains more *Gazals* and *Rubâ'is* than the preceding one.

Written in ordinary clear Nasta'liq.

Not dated, apparently 18th century.

## No. 142.

foll. 57; lines 21; size  $9\frac{1}{4} \times 5\frac{1}{4}$ ;  $7 \times 3\frac{1}{4}$ .

The same.

Begins as above. Contains only Qaṣīdas and Qit'as.

Written in ordinary minute Nasta'liq. Spaces for headings are left blank.

Not dated, apparently 18th century.

## No. 143.

foll. 106; lines 17; size  $8 \times 4\frac{1}{2}$ ;  $6 \times 3$ .

دیوان خواجوي کرمانی

THE DÎWÂN OF KHWÂJÛ KIRMÂNÎ.

Beginning:—

ای که زلفت شب قدوس و رخسار زیبا عید  
عید ما بی تو بعید است و توئی ما را عید

The first few *Gazals* (foll. 1<sup>b</sup>–3<sup>b</sup>) are not in alphabetical order, and after some *Khamsah* poems (foll. 4<sup>a</sup>–8<sup>a</sup>), the *Gazals* alphabetically arranged begin thus on fol. 8<sup>a</sup>:—

رام گر برگ گلی باشد نه بیند و پس را  
ورسلیمان ملک خواهد ننگرد بلقیس را

کمال الدین ابو العطا 'Alī Mahmūd bin 'Atā Mahmūd was born in Kirmān, according to his own statement in the epilogue of *Gul-u-Naurūz* (quoted by Erdmann in his "*Chudschu Germani*," *Zeitschrift der Deutschen Morg. Gesellschaft*, vol. ii., pp. 205–215), on the 5th of

Shawwāl, A.H. 679 = A.D. 1280. (See Rieu, ii., p. 620.) He received spiritual instructions from the celebrated Rukn-ud-Dīn 'Alā-ud-Daulah al-Simnānī (*d.* A.H. 736 = A.D. 1345). He at first entered the service of Muḥammad Muẓaffar of the Muẓaffarī dynasty, and subsequently went to the court of Shaykh Abū Ishāq, the ruler of Shīrāz (A.H. 742-754 = A.D. 1341-1353), in whose praise he composed several poems, and died there, according to the authors of the Nashtar-i-'Ishq, fol. 608, Tadkira-i-Husaynī, fol. 75<sup>a</sup>, and Khazāna-i-Āmirah, fol. 160<sup>b</sup>, in A.H. 753 = A.D. 1352.

According to the verse quoted by Hāj. Khal.; vol. iii., p. 175, and Habīb-us-Siyar, vol. iii., Juz. 2, p. 24, Khawājū completed his Khamsah in A.H. 744 = A.D. 1343. So A.H. 742 = A.D. 1341, given by Daulat Shāh as the date of the poet's death, and followed by Taqī Aḥādī, fol. 218, is erroneous.

In the copy of the Riyād-ush-Shu'arā, referred by Dr. Rieu, p. 620<sup>b</sup>, Khawājū's death is given in A.H. 742; but the author of the Ṣuḥuf-i-Ibrāhīm, fol. 295, mentions a copy of the same Tadkirah, giving the date A.H. 760 = A.D. 1358, while our copy of the Riyād-ush-Shu'arā gives A.H. 842 = A.D. 1438—a most absurd statement.

His Khamsah, which he wrote in imitation of Nizāmī, consists of the following five poems:—(1) همای همایون (see the following No.). (2) گل و لوروز in the metre of Khusrū and Shīrīn, composed in A.H. 742 and dedicated to Tāj-ud-Dīn, Aḥmad of 'Irāq, who was for some time the Wazīr of Amīr Muḥammad Muẓaffar. (3) کمال نامه in the metre of Haft Paykar composed in A.H. 744. (4) گوهر نامه composed in A.H. 746; and (5) روضة الانوار a Ṣūfī poem divided into twenty sections. It was composed in A.H. 743, and dedicated to Shams-ud-Dīn Maḥmūd bin Ṣā'in. The Khamsah of Khawājū is noticed in Sprenger, Oude Cat., p. 473, and described by Dr. Rieu in his Persian Cat., pp. 620-623.

On the poet's life and works compare, besides the above-mentioned references, Ethé, Bodl. Lib. Cat., Nos. 794-796; Ethé, India Office Lib. Cat.; G. Flügel, i., pp. 544, 545; Cat. des MSS. et Xylographes, p. 357; W. Pertsch, pp. 6 and 70; and Schefer, Chrestomathie Persane, vol. ii., Paris, 1885, pp. 251, 252.

Written in ordinary Nasta'liq.

Not dated, apparently 17th century.

## No. 144.

fol. 170; lines 13; size  $8\frac{3}{4} \times 4\frac{3}{4}$ ;  $7 \times 3$ .

همای و همایون

## HUMÂI-U-HUMÂYÛN.

The most popular of all the *Maṣnawîs* of *Khawājâ Kirmânî* (d. A.H. 753 = A.D. 1352). See No. 143 above.

The poem deals with the love-adventures of Prince Humâi of *Khâwar* and Princess Humâyûn, daughter of a Chinese Emperor.

Beginning:—

بنام خداوند بالا و پست  
که از هستیش هست شد هر چه هست  
فروزنده شمس خاوری  
برارنده طاق نیلوفری

In the prologue, fol. 8\*, the poet, after highly praising the reigning sovereign, Sultân Abû Sa'îd Bahâdur (A.H. 716–736 = A.D. 1316–1335) and his Wazîr Ġiyâs-ud-Dîn Muḥammad (d. A.H. 736 = A.D. 1335), says that he was persuaded by Abul Fath Majd-ud-Dîn to compose the present poem.

The story itself begins on fol. 19<sup>b</sup>:—

برارنده نر دریاي راز  
سر درج گوهر چنین کرد باز

In the epilogue the poet says that he completed this poem in A.H. 732 (A.D. 1331), for which he gives the following chronogram:—

کنم بذل بر هر که دارد هوس  
که تاریخ این نامه بذل است و بس

The word بذل is equal to 732.



The contents of the poem are stated by Erdmann in *Zeitschrift der D. M. G.*, vol. ii., p. 213, and by Krafft, *Handschriften der Orientalischen Akademie*, p. 71. See also Rieu, ii., p. 620; Sprenger, *Oude Cat.*, p. 472; Ethé, *Bödl. Lib. Cat.*, No. 794; Ethé, *Ind. Office Lib. Cat.*, No. 1234; G. Flügel, vol. i., p. 544, and Hāj. *Khal.*, vol. vi., p. 504.

A note at the end of the MS. says that the copy was purchased at Ilahābād from one Ḥusayn Bakhsh, a merchant of Lucknow, on the 19th October, 1865.

Written in a clear Nasta'liq, within red-ruled borders, with a fantastic 'Unwān.

Not dated, apparently 17th century.

### No. 145.

fol. 92; lines 17; size  $10 \times 6\frac{1}{2}$ ;  $6\frac{3}{4} \times 3$ .

The same.

A defective copy of *Khawājūs Humāi-u-Humāyūn*.

Eighteen lines from the beginning and seventeen from the end are missing.

It opens thus:—

گدای درش بر مشهان بادشاه  
بدرگاه او بادشاهان گدا

and breaks off with the following line:—

که خواجو چو عیسی روان بخش باش  
جهانگیر گرد و جهان بخش باش

A fine correct copy, tolerably old.

Written in a fine Nasta'liq.

Not dated, apparently 15th century.

A seal of شرف الدین محمد صادق bearing the date A.H. 1072, is fixed at the end.

## No. 146.

fol. 163 ; lines 21 ; size  $7\frac{3}{4} \times 4$  ;  $6 \times 2\frac{1}{4}$ .

ديوان عماد فقيه

## THE DÎWÂN OF 'IMÂD-I-FAQÎH.

Beginning with Ġazals in alphabetical order :—

اي هر دم از عطاي تو كامي دگر مرا  
وز شكر نعمت تو دهن پر شكر مرا

خواجه حباد الدين فقيه الكرماني *Khwâjah 'Imâd-ud-Dîn Faqîh* a native of Kirmân, flourished during the reign of the Muzaffarides of Fârs, and was a contemporary of the celebrated *Hâfiz* of *Shirâz*. *Jalâl-ud-Dîn Shâh Shujâ'* (A.H. 759-786 = A.D. 1358-1384) had great regards for the piety and learning of the poet.

The author of the *Ḥabîb-us-Siyar*, vol. iii., Juz. 2, p. 37, and almost all the biographers, relate a curious anecdote about the poet's having a cat which used to mimic the poet in his prayers. *Shâh Shujâ'*, who greatly esteemed this celebrated *Ṣufî* poet, took this incident to be one of his miracles, and *Hâfiz*, being jealous of 'Imâd's position, is said to have addressed a taunting Ġazal referring to this incident. The following verse of that Ġazal bears a clear allusion :—

اي كيك خوشگرم كجا ميروي بناز  
خره مشو كه گربه عابد نماز كرد

The author of the *Haft Iqlîm*, fol. 84<sup>b</sup>, on the authority of *Âḡuri's* *Jawâhir-ul-Asrâr*, states that among the modern and ancient poets 'Imâd was the only individual whose poetry was free from all sorts of faults and defects.

Besides the *dîwân* the poet has left several *Maṣnawîs*, such as :—  
(1) *مصبت نامه* composed in A.H. 766 (A.D. 1364); (2) *مصبت نامه* composed in A.H. 731 (A.D. 1330); (3) *مصبت نامه صاحب‌الان* composed in A.H. 722 (A.D. 1322); (4) *ده نامه*; and (5) *مصابح الهدايه* or *طريقت نامه* composed in A.H. 750 (A.D. 1349).

The complete poetical works of the poet are noticed in Ethé, Bodl. Lib. Cat., No. 803, on the basis of which copy a detailed account of the poet's work is given by G. Ouseley in his Biographical Notices of Persian Poets, pp. 195-200. The suggestion by W. Pertsch, in his Berlin Cat., pp. 715 and 716, supported by Dr. Ethé, in his India Office Lib. Cat., No. 1852, that this 'Imâd is the father of Ibn 'Imâd (d. A.H. 800 = A.D. 1397), the author of the *روضة المصبين* (see Ethé, Ind. Office Lib. Cat., *loc. cit.*) and the *طرز قدما* (see W. Pertsch, Berlin Cat., *loc. cit.*) is most probably correct.

'Imâd died, according to Daulat *Shâh*, p. 254, and *Nashtar-i-'Ishq*, fol. 1135, in A.H. 773 = A.D. 1371, while the author of the *Riyâd-ush-Shu'arâ*, fol. 264<sup>a</sup>, places the poet's death in A.H. 772 = A.D. 1370. Taqî Auhâdî, fol. 482<sup>a</sup>, places the poet's death in A.H. 673 = A.D. 1274, which is evidently a mistake of the copyist for A.H. 773.

For further notices of the poet's life, see *Yad-i-Baydâ*, fol. 144; *Khulâsat-ul-Afkâr*, fol. 124<sup>a</sup>; *Makhzan-ul-Garâ'ib*, fol. 536; *Miftâh-ut-Tawârikh*, p. 146, and *Natâ'ij-ul-Afkâr*, p. 287. See also Sprenger, *Oude Cat.*, p. 436, and Rieu, *Pers. Cat.*, pp. 869<sup>a</sup> and 871<sup>a</sup>.

fol. 151<sup>a</sup>. *Musammitât*. Beginning:—

ای ز میلاب فراغت خاتہ دلہا خراب  
بیدلانرا آتش هجرت جگر کردہ کباب  
دارم از حضرت موالی گر بفرمائی جواب  
اینکہ می بینم بہ بیدارست یا رب یا بخواب  
خویشتن را در چنین شادی پس از چندین عذاب

fol. 154<sup>b</sup> *Rubâ'is*, in alphabetical order. Beginning:—

شیریں دھنت کہ بستہ خوانند او را  
جز تنگدلان قدر ندانند او را

fol. 160<sup>b</sup>. Another series of *Rubâ'is* without any alphabetical order. Beginning:—

با دشمن و با دوست تفضل میکن  
بیداد ز هرکس تحمل میکن

The initial *Rubâ'î* quoted in Ethé, Bodl. (*loc. cit.*), is found here on fol. 156<sup>a</sup>.

fol. 162<sup>a</sup>-163<sup>b</sup>. Qit'as, Rubá'is and Fards, dealing with riddles (چیستان) and other San'ats. Beginning:—

چیست آن همنشین که هر صاحب  
با تو گوید ز علم غیب امرار

Written in ordinary Nasta'liq, within coloured borders, with a small 'unwân.

Dated 18th Rajab, A.H. 1004.

Scribe                      مید قاسم ابن مید جلال

### No. 147.

fol. 93; lines 22; size  $6\frac{3}{4} \times 4\frac{1}{2}$ ;  $5 \times 2\frac{3}{4}$ .

غزلیات سلمان

### GAZALIYÂT-I-SALMÂN.

The oldest known copy of the collection of the lyrical poems of Salmân, written only thirty-three years after the poet's death.

The Ġazals are alphabetically arranged throughout. Beginning:—

اگر حسن تو بکشد نقاب از چهره دحوی را  
بگل رضوان برانداید در فردوس اعلی را

خواجه جمال الدین Khawājah Jamāl-ud-Dīn Muḥammad Salmān (یامساوجی) was a native of Sāwah, situated between Ray and Hamadān. He came of a noble family of Sāwah, where his father, 'Alā-ud-Dīn, was a respectable revenue officer.

The author of the Ḥabīb-us-Siyar, vol. iii., Juz. 1, p. 136, says that Salmān composed the Maṣnawī Firāq Nāmāh in A.H. 761 = A.D. 1359, and, referring to this Maṣnawī, the poet himself says in his following verse, quoted in Rieu, ii., p. 264, that he had then passed his sixty-first year.

کنون سالم از شصت و یک در گذشت  
بساط نشاطم فلک در نوشت

So we can conclude that the poet was born about A.H. 700 = A.D. 1300.

In following the above statements Dr. Rieu, by an oversight, misinterprets the meaning of یک و شصت as "seventy-one" instead of sixty-one, and consequently comes to a wrong conclusion that Salmân was born about "A.H. 690" = A.D. 1291, instead of A.H. 700 = A.D. 1300; and Dr. Ethé, in his India Office Lib. Cat., No. 1237, has unexpectedly accepted the wrong date given by Dr. Rieu without noticing the obvious mistake.

According to Daulat Shâh, Salmân, Khwājū Kirmânî, 'Ubayd Zâkânî and Nâsir Bukhârî all lived under Sultân Abū Sa'îd. The earliest compositions of the poet are probably his elegies on the death of Sultân Abū Sa'îd, who died on Rabi' II., A.H. 736 = A.D. 1335, the Qaṣîdas which the poet addressed to the Sultân's Wazîr, the celebrated Khwājah Giyâs-ud-Dîn, who was murdered by order of Amîr 'Alî Pâdshâh on the 21st of Ramadân, A.H. 736-757 = A.D. 1335, and his elegies on the death of the distinguished Wazîr.

Salmân entered the service of Sultân Husayn Buzurg (A.H. 736-757 = A.D. 1335-1356), and continued to enjoy inestimable honours from the Sultân and his talented wife, the beautiful Dilshâd Khâtûn, whom the King had married in the latter part of his life. Husayn Buzurg and his son and successor, Shaykh Uways, both began to learn the art of poetry from the poet, and the tutorship of two such royal personages acquired a world-wide fame for the celebrated Salmân, and to this the poet refers in the following verses:—

من از یمن اقبال این خاندان  
گرفتم جهانرا به تیغ زبان  
من از خاوران تا در باختر  
ز خورشیدم امروز مشهور تر

When Shaykh Uways succeeded his father in A.H. 757 = A.D. 1356 the poet obtained further favours from him and his mother Dilshâd Khâtûn. In appreciation of the poet's merit the latter is said to have given him two villages of Ray for composing Qaṣîdas in answer to Zahir-i-Fâryâbî. After the death of his patron, Sultân Uways, in A.H. 776 = A.D. 1374, Salmân continued to enjoy for some time the same favour from his son, Sultân Husayn, who was killed by his brother, Sultân Ahmad, in Şafar A.H. 784 = A.D. 1382. At last, owing to the

failure of eyesight in his old age, Salmân retired from the court and repaired to his native land, Sâwah, where he spent the last days of his life in tranquillity.

Salmân enjoys the reputation of one of the best Qasîdah writers, and from the poems which he composed in answer to Zahir-i-Fâryâbi, Aşîr-i-Aumânî, Sanâ'î Ġaznawî and Jamâl-ud-Dîn and Kamâl-ud-Dîn-i-Isfahânî, it will be seen that he surpassed his predecessors in the sublimity of style and the novelty of ideas. He is said to have held poetical contentions with Sirâj-ud-Dîn Qumrî, and Nâşir Bukhârî is said to have reckoned himself as a pupil of Salmân.

His beautiful artificial Qasîdas (قصاید مصنوع), addressed to the Wazîr Ġiyâş-ud-Dîn, which represent curious kinds of Taushihât, speak of the wonderful genius of the poet and the peculiar versatility of his mind. Dr. Ethé, in his India Office Lib. Cat., No. 1241, quotes two verses from one of these Qasîdas and explains the chief subtleties contained in those lines. Daulat Shâh, p. 131, in noticing the life of Sayyid Dulfaqâr of Shirwân, who flourished during the time of Sulţân Muḥammad (d. A.H. 617 = A.D. 1220), son of Sulţân Takesh Khwârizm Shâh (d. A.H. 596 = A.D. 1200), and was marvellously skilled in composing artificial Qasîdas, says that Salmân was the first poet who successfully imitated Dulfaqâr in such compositions, and excelled him by adding more Taushihât and subtleties in his (Salmân's) own compositions, as Daulat Shâh remarks:—

و قبل از خواجه سلمان مازجي کسی در صنعت شعر مثل  
قصيده ذوالفقار گفته است که مجموع صنايع و بدائع شعر را  
شامل باشد و آن قصيده مشتمل است بر توشیحات و دوائر و  
زخارفات و از هر يك بيت چندین مصاريع و ابيات ملون در بحور  
مختلفه اخراج میشود و بیرون می آید و خواجه سلمان صنعتی  
چند در قصیده خود زیادت ساخته

Dr. Ethé, in his Bodl. Lib. Cat., No. 1333, in describing a Tadkirah which contains chiefly the accounts of those poets who are known for the various arts and peculiarities in their poetical compositions, quotes, as a specimen, a few lines from a Qasîdah called مفاتیح الکلام of the said Dulfaqâr, and explains their various subtleties.

Besides Qasîdas and Ġazals Salmân has left a number of Qit'as and Rubâ'is, extracts from which are quoted in the Tadkiras.

Amīn Rāzī, the author of the *Haft Iqlīm*, seems to be ridiculously prejudiced for Salmān, and ascribes the following two beautiful Rubā'is of Khayyām to Salmān, although he has once quoted them amongst the quatrains of 'Umar in noticing his life. The two Rubā'is are:—

آمد محری ندا ز میخانه ما  
 کای رند خرابائی دیوانه ما  
 بر خیز که پر کنیم پیمايه ز می  
 زان پیش که پر کنند پیمايه ما  
 دیگر— از بسکه شکست بازستم توبه  
 فریاد همیکند ز دستم توبه  
 دیروز بتوبه شکستم ماعر  
 امروز بساعری شکستم توبه

Strange to say that Ādur in his *Atash Kadah* has blindly followed Amīn Rāzī, and attributes, in a similar way, the above quatrains to Salmān, although he (Ādur) quotes the first Rubā'ī under the life of Khayyām.

The two Maṣnawīs of Salmān, viz., *جمشید و خورشید* and *فراق نامه*, are noticed in Rieu, *Pers. Cat.*, p. 625.

A complete copy of the poet's dīwān, with his Maṣnawī, *جمشید و خورشید*, will be noticed later on under the "Mixed Contents."

Salmān spent almost his life as a panegyrist to the Ilqānī rulers, and composed, as noticed in the *Ḥabīb-us-Siyar*, vol. iii., Juz. i., numerous poems relating to several contemporary events, such as:—

(1) Qaṣīdah on the occasion of the flight of *Shaykh Ḥusayn Buzurg* to Bagdād in A.H. 739 = A.D. 1338.

(2) Qaṣīdah on the occasion of the accession of Sultān Uways in A.H. 757 = A.D. 1356.

(3) Qaṣīdah when Sultān Uways came to Bagdād and was received by *Khwājah Mirjān* (d. A.H. 775 = A.D. 1373) in A.H. 765 = A.D. 1363.

(4) Qaṣīdah when Sultān Uways went to Mūṣal after a stay of eleven months in Bagdād.

(5) Marṣiyah on the death of Amīr Qāsim (brother of Sultān Uways), who died of phthisis in A.H. 769 = A.D. 1367.

(6) Marṣiyah on the death of Bīrām Shāh in the same year.

(7) Marṣiyah on the death of Amīr Zāhid (brother of Sultān Uways) in A.H. 773 = A.D. 1371.

(8) The most pathetic elegies on the death of his patron Sultān Uways, which took place on Jamādī II., A.H. 776 = A.D. 1374; one of them runs thus:—

ای فلک آهسته رو کاری نه آسان کرده  
 ملک ایرانرا بمرگ شاه ویران کرده  
 آسمانی را فرود آورده از اوج خویش  
 بر زمین افگنده با خاک یکسان کرده  
 نیست کاری مختصر گر با حقیقت میروی  
 قصد خون و مال و عرض هر مسلمان کرده

(9) Qaṣidah on the accession of Sultān Ḥusayn in A.H. 776 = A.D. 1374, who was killed by his brother, Sultān Aḥmad, in the month of Ṣafar, A.H. 784 = A.D. 1479.

Dr. Rieu, p. 626, says that Salmān composed a Qit'ah on the event of the inundation at Bagdād in A.H. 775 = A.D. 1373; but the author of the Ḥabīb-us-Siyar (*loc. cit.*) places that event in A.H. 776 = 1374, and says that Khwājah Nāṣir Bukhārī also composed the following Qit'ah, on the event of that catastrophe:—

دجله را امسال رفتاری عجب مستانه بود  
 پای در زنجیر و کف بر لب مگر دیوانه بود

Daulat Shāh, p. 271, however, says that the second part of the above couplet was extemporized by Nāṣir Bukhārī in the presence of Salmān, who wanted to test Nāṣir by reading out before him the first part.

(10) The same author of the Ḥabīb-us-Siyar, vol. iii., Juz. 2, p. 35, says that Salmān addressed two Qaṣidās to Shāh Shujā' (d. A.H. 786) on the occasion of his victory in Ādarbāijān in A.H. 777 = A.D. 1375, and that the second Qaṣidah of the poet met the highest approval of that king.

From the dates referred to above it is clear that Salmān was still living in A.H. 777 = A.D. 1375.

Regarding the date of the poet's death, Daulat Shāh's statement is ridiculously inconsistent. He says that Salmān died in A.H. 769 = A.D.



1367, while later on he relates that the poet attended the funeral procession of his patron, Sultân Uways, which took place in A.H. 775 = A.D. 1373, with mournings. Strange to say, the authors of the 'Urafât, fol. 311<sup>a</sup>; Mir'ât-ul-Khayâl, p. 73; Riyâd-ush-Shu'arâ, fol. 176<sup>a</sup>, and several others, have blindly followed Daulat Shâh's date without detecting this palpable blunder. The author of the Majma'ul Fuṣṣahâ, vol. ii., p. 19, is still more inaccurate in placing the poet's death in A.H. 669 = A.D. 1270—a date which is about twenty years earlier than the poet's birth.

Gulâm 'Alî Âzâd, in his *Khazâna-i-Âmirah*, fol. 189<sup>b</sup>, says that while compiling the said *Tadkirah*, he came into possession of a copy of Salmân's diwân, dated the Muharram, A.H. 791 = A.D. 1388, written (thirteen years after the death of the poet) by one Nâsir bin Bazurhmihr. This scribe noted a Qit'ah at the end of that MS. which gives a very accurate date of Salmân's death, viz., Monday evening the 12th of Şafar, A.H. 778 = A.D. 1376, in the following two last lines:—

نماز شام دو شنبه یب از صفر بوده  
که نقد عمر ییکدم چو صبح کرد بشار  
بساط دار قرار است مال تاریخش  
چو کرد میل بساط دار قرار

The words یب = 12 and بساط دار قرار = 778.

I am inclined to support strongly the learned Âzâd in his assertion that the author of the above Qit'ah was a contemporary of Salmân, and that the above date is most likely correct. This date has also been given in *Khulâṣat-ul-Afkâr*, fol. 80<sup>b</sup>; *Nashṭar-i-Ishq*, fol. 813; *Natâ'ij-ul-Afkâr*, p. 207; and *Sham'i Anjuman*, p. 193.

For other notices on the poet's life and his works see *Makhzan-ul-Ġarâ'ib*, fol. 335, *Şuhuf-i-Ibrâhîm*, fol. 375, *H. Kh.*, vol. iv., p. 389, and *Bahâristân*, fol. 102. See also Ouseley, *Biographical Notices*, p. 117; Sprenger, *Oude Cat.*, p. 555; W. Pertsch, *Berlin Cat.*, pp. 842, 843; Schefer *Chrestomathie Persane*, vol. i., Paris, 1883, pp. 114, 115; Rieu, ii., p. 624; Rieu *Suppl.*, Nos. 220, Art. iii., and 265; *Ethé*, Bodl. *Lib. Cat.*, Nos. 807–810; *Ethé*, *India Office Lib. Cat.*, Nos. 1237–1242.

Some select poems are published in Bland's "Century of Persian Ġazals," No. 4, and in Erdmann *Zeitschriften der D. M. G.*, xv. pp. 758–772.

Written in a fine minute *Naskh*, within gold borders, with a small faded heading in the beginning. The headings are written in gold throughout.

The colophon, dated A.H. 811, runs thus:—

تمت الكتاب الغزليات . . . . . جمادى الثاني سنة احدى  
وعشر وثمانماية

Presented by  
Khurshid Nawâb of Patna.

No. 148.

fol. 186; lines 14; size 9 × 6; 5½ × 2¾.

مهر و مشتري

# MIHR-U-MUSHTARÎ.

Beginning:—

بنام پادشاه عالم عشق  
که بر دلها نهد ذوق غم عشق

Different readings of the second parts of the first eight verses are given here on the margin. Comp. Rieu, p. 626; Sprenger, Oude Cat., p. 312; Ethé, Bodl. Lib. Cat., No. 811; Ethé, Ind. Office Lib. Cat., No. 1244, etc., where the second part of the above quoted verse differs in different MSS. See also the Cat. of Persian and Arabic MSS. in the Ind. Office Lib. (p. 31), by Dr. E. D. Ross and E. G. Browne, where the first eight bayts are altogether in a different metre.

The author of this romantic Maṣnawî, "Sun and Jupiter," Shams-ud-Din Muḥammad 'Aṣṣâr التبريزي مولانا شمس الدين محمد حصار تبريزي a native of Tabriz, flourished during the reign of the Îlqânî Sovereign Sultân Shaykh Uways (A.H. 757-776 = A.D. 1356-1374), and was a contemporary of the celebrated Salmân of Sâwah. 'Aṣṣâr, though a good poet of his time, never found favour in the eyes of the public, nor were his works appreciated by his contemporaries, for which the poet bitterly complains in the prologue of the present poem. 'Aṣṣâr further adds that, finding himself neglected, he went into solitude, till one of his friends, who visited him one night, encouraged him to complete his poetical works by adding to them a Maṣnawî. The poet reluctantly yielded to the request of his friend, to whom he related the story of Mihr-u-Mushtari:—

پس انگه کردم از راه درایت  
بمهر و مشتری با وی حکایت

Besides the present poem 'Aṣṣār is said to have left many Qaṣīdas and Gāzals.

'Aṣṣār's death is generally fixed in A.H. 784 = A.D. 1382.

The author of the *Ṣuḥuf-i-Ibrāhīm*, fol. 591<sup>a</sup>, places the poet's death in A.H. 764 = A.D. 1362. But this seems improbable, since we learn from the epilogue that the poem was completed on Friday, the 4th *Shawwāl*, A.H. 778 = A.D. 1376.

بروز جمعه دال از ماه شوال  
ز هجرت رفته حا و حین با ذال  
قریب پنج ساعت رفته از روز  
بوقت اختیار و فال فیروز

Other copies noticed in other catalogues bear 10th *Shawwāl* instead of 4th.

The *Maṣnawī* is said to contain five thousand one hundred and twenty distiches:—

که ابیات بدیعش را عدد چیست  
بگویش پنج الفست و صد و بیست

fol. 10<sup>b</sup>. Begins the story:—

چنین دارم ز تاریخ کهن یاد  
که در اصطخر شاهي بود باداد

Compare the catalogue by E. D. Ross and E. G. Browne (*ibid.*), where the second line correctly reads اصطخر instead of اصطر (see Yāqūt, vol. i., p. 299). For notices on the poet's life and other copies of the *Maṣnawī*, see the catalogues referred to above and *Haft Iqlīm*, fol. 130<sup>a</sup>; *Makhzan-ul-Ġarā'ib*, fol. 523; *Bahāristān*, fol. 103<sup>a</sup>; *Ātash Kadah*, p. 49; *Onsley Biogr. Notices*, 201–226; G. Flügel, i., p. 547; *Cat. des MSS. et Xylographes*, p. 359; J. C. Tornburg, p. 111; Pieper, *Comment. de Mihri et Muschteri. amoribus*, Berlin, 1839, and *Stimmen aus dem Morgenlande*, Hirschberg, 1850, pp. 266, 449. See also Hāj. *Khal.*, vol. vi., p. 277.

A Turkish translation of the poem is noticed in the Paris Catalogue, No. 313, and in J. Aumer, *Türkische Handschriften*, No. 178.

fol. 44<sup>b</sup>, 93<sup>b</sup>, 127<sup>b</sup> and 162<sup>b</sup> of this MS. contain slightly faded illustrations in a good Persian style.

A note in white at the head of the illustration on fol. 44<sup>b</sup> runs thus:—

برسم کتابخانه خاقان الاعظم ولي محمد بهادر خان خلد الله  
تعالی ملکہ

This Walī Muḥammad was probably the second king of the Aṣṭrākḥān Dynasty, who succeeded Bāqī Muḥammad in A.H. 1014 = A.D. 1605, and reigned till A.H. 1017 = A.D. 1608.

Written in a beautiful and clear Nasta'liq, within gold and coloured borders, with a small faded heading at the beginning.

Dated A.H. 1017.

Scribe محمود بن محمد مومنی البخاری

According to Taqī Kāshī (Oude Cat., p. 26) the poet Nigāhī, of Arān, near Kāshān, who died in A.H. 979 = A.D. 1571, left in imitation of this مهر و مشتري a Maṣnawī to which he gave the same title.

#### No. 149.

fol. 67; lines 14; size  $10\frac{1}{2} \times 6$ ;  $6\frac{3}{4} \times 3\frac{1}{2}$ .

دیوان رکن الدین صاین

### THE DÎWÂN OF RUKN-UD-DÎN ŠĀ'IN.

Beginning:—

ماقیا یک نفسم بی می و معشوق مدار  
که مرا بی می و معشوق دمی نیست قرار

Rukn-ud-Dīn Harawī, better known as Rukn-i-Šā'in مولانا رکن الدین of Herāt, flourished during the time of Sulṭān Abū Sa'īd Bahādur Khān (A.H. 716-736 = A.D. 1316-1335). After the death of this monarch Rukn-ud-Dīn entered the service of Sulṭān Tuḡā Timūr Khān (A.H. 737-753 = A.D. 1336-1352), who, to make up for his own want of education, eagerly sought the learned society of the poet. It is said that on one occasion the poet passed

some disparaging remark upon the aptitude of the monarch, who somehow or other overheard it, and caused the poet to suffer imprisonment for some time. Rukn-ud-Dîn subsequently became a favourite companion of Sultân Mubâriz-ud-Dîn Muḥammad al-Muẓaffar, the founder of the Muẓaffarî dynasty of Fârs, who ascended the throne in A.H. 713 = A.D. 1313, was deposed and blinded in A.H. 760 = A.D. 1358 by his sons Shâh Shujâ' (A.H. 760-786 = A.D. 1358-1384) and Shâh Maḥmûd (d. A.H. 776 = A.D. 1374), and died a prisoner in A.H. 765 = A.D. 1363. It is narrated in the *Rauḍat-uṣ-Ṣafâ*, vol. iv., p. 147, that on the occasion when Shâh Shujâ' and Shâh Maḥmûd went to seize their father Mubâriz-ud-Dîn, Rukn-ud-Dîn was the only person in attendance on that unfortunate monarch. In the midst of the horror the poet threw himself down from the upper floor and began to use abusive language towards Shâh Shujâ'. Rukn-ud-Dîn, however, narrowly escaped death from a severe wound inflicted by Shujâ', who on recognizing the poet begged his forgiveness and ordered the physicians to attend on Rukn-ud-Dîn. After his recovery Rukn-ud-Dîn attached himself to the services of Shâh Shujâ', but died shortly after while accompanying the prince to Yazd.

Taqî Kâshî's statement that Rukn-ud-Dîn Ṣâ'in and Rukn-ud-Dîn Harawî were two different persons (*vide* Sprenger, *Oude Cat.*, p. 18, Nos. 91. and 94) is not supported by any of the poet's biographers. Moreover, we distinctly read in the *Rauḍat-uṣ-Ṣafâ* (*loc. cit.*) that Rukn-ud-Dîn Harawî was known among the poets as Rukn-i-Ṣâ'in مولانا رکن الدین هریوی که درمیان شعرا برکن صاین

استهار دارد آلت

Daulat Shâh, p. 237, followed by the authors of the *Âtash Kadh*, p. 113, and the *Makhzan-ul-Ġarâ'ib*, fol. 274, says that Rukn-ud-Dîn was a Qâḍî's son of Simnân, and adds that besides the *diwân* the poet has left a *ḡazal* نامه. According to Taqî Auhâdî, f. 261, Rukn-ud-Dîn was a companion of Sayyid Husaynî Sâdât (see No. 117 above) and of Shâh Sayyid Ni'mat Ullâh Walî (see No. 167 below). This statement is followed by Ârzû, who, however, calls the poet a native of Isfahân.

The poet died, as stated by the author of the *Ṣuḥuf-i-Ibrâhîm*, fol. 343<sup>a</sup>, in A.H. 764 = A.D. 1362.

For further notices on the poet's life see, besides the references mentioned above, *Ḥabîb-us-Siyar*, vol. iii., Juz. 2, p. 25; *Haft Iqlîm*, fol. 189<sup>a</sup>, etc.

The *diwân* consists mostly of *Qaṣîdas* and a few *Qit'as*, *Ġazals*, *Fards* and *Rubâ'is*, without any alphabetical arrangement. Most of the *Qaṣîdas* are devoted to the praise of Ġiyâṣ-ud-Dîn bin Rashîd-ud-Dîn (Wazîr of Sultân Abû Sa'îd) and Mubâriz-ud-Dîn. Some satirical poems are addressed to Abû Ishâq (A.H. 742-754 = A.D. 1341-1353), his

Wazîr Shams-ud-Dîn Muḥammad bin Ṣā'in and to Shāh Maḥmūd, brother of Shāh Shujā'.

Copies of Rukn-i-Ṣā'in's diwān are very rare.

Written in a clear Nasta'liq, within gold borders, with a finely decorated heading, and a double-page illumination in the beginning.

Dated Ṣafar, A.H. 883.

### No. 150.

fol. 14; lines 15; size  $6\frac{3}{4} \times 3\frac{1}{2}$ ;  $5\frac{3}{4} \times 2\frac{1}{2}$ .

ديوان علي همداني

### DÎWÂN-I-'ALÎ-I-HAMADÂNÎ.

A small collection of the religious and mystical poems of Sayyid 'Alî of Hamadân.

Beginning :—

اي گرفتاران عشقت فارغ از مال و منال  
والهان حضرتت را از خود و جنت ملال

Cf. Rieu ii., p. 825<sup>a</sup>, iii., where the last word ملال is wrongly substituted by منال.

Amir Sayyid 'Alî bin Shihâb-ud-Dîn al-Hamadânî, امير سيد علي الملّقب به علي الثاني الهمداني بن شهاب الدين بن محمد الحسيني known as 'Alî II., one of the most distinguished saints of his age and founder of a Ṣūfî sect, was born on the 12th Rajab, A.H. 714 = A.D. 1314. He was a direct descendant of the prophet, and for his full pedigree we refer to the Mastûrât in Ethé, Ind. Office Lib. Cat., No. 1850; the Khulâṣat-ul-Manâqib in Ethé, Bodl. Lib. Cat., No. 1264, and the Majâlis-ul-Mu'minîn, fol. 373<sup>a</sup>. Dr. Ethé, in his Bodl. Lib. Cat., *loc. cit.*, in noticing the aforesaid Khulâṣat-ul-Manâqib, says that it was compiled by Sayyid 'Alî himself, while the author of the Majâlis-ul-Mu'minîn, *loc. cit.*, is of opinion that the author of the said work was Maulânâ Nûr-ud-Dîn Ja'far al-Badakhshî, a very learned pupil of Sayyid 'Alî.

Sayyid 'Alī was the disciple of Shaykh Sharaf-ud-Dīn Maḥmūd of Mazdaqān (in Ray), but also received his spiritual instructions from Shaykh Taqī-ud-Dīn 'Alī Dāstī, whose principles he generally followed. After Taqī-ud-Dīn's death Sayyid 'Alī reverted to his former master, and at his instruction he travelled all over the Moslem world, gathering a large number of followers from every quarter. He went to Kashmīr, according to the *Mastūrāt* (see Ethé, Ind. Office Lib. Cat., *loc. cit.*), in A.H. 741 = A.D. 1340 (but Dr. Rieu, p. 447, places this event in A.H. 781 = A.D. 1379), where almost all the inhabitants of that city flocked round him and became his disciples. A saint with an immense fame, at the head of a large number of *Darwishes*, he was highly respected by the kings and nobles of his time and was almost worshipped by his followers. On his way to Persia from Kashmīr, Sayyid 'Alī died on the 6th *Dulhijjah*, A.H. 786 = A.D. 1374, at the age of seventy-three, and was buried in *Khuttilān*. It is said that at the time of his death he uttered the words *بسم الله الرحمن الرحيم* which formed the chronogram of his death.

Other Persian works by Sayyid 'Alī are:—

*ذخيرة الملوك*, the well-known work on ethics and politics (see Rieu, p. 447; G. Flügel, iii., p. 284; Ethé, Bodl. Lib. Cat., Nos. 1451-1453; W. Pertsch, Berlin Cat., p. 7, No. 5; C. T. Tornberg, p. 290; Cat. Codd. Or. Lugd. Bat., iv., p. 220, etc.); *حل النصوص*, a commentary on the well-known mystic work *فصوص الحکم* of Ibn-i-'Arabī, who d. A.H. 638 = A.D. 1204; *مشارق الاذواق*, a commentary on the wine-qasidah of 'Umar Ibn-ul-Fārid, who died in A.H. 786 = A.D. 1385; *رسالة الاصطلاحات*, a treatise on Sūfī terms and expressions (see W. Pertsch, Berlin Cat., p. 275, No. 4); the mystical treatise *خلاصة المناقب* composed in A.H. 778 = A.D. 1376; *علم القيافه*, or Physiognomy. (see Ethé, Bodl. Lib. Cat., No. 1241, 28); letters (see Rieu ii., p. 835<sup>b</sup>, No. IV.); for small mystical tracts (see Rieu ii., p. 836<sup>a</sup>; W. Pertsch, No. 9, 7; Berlin Cat., pp. 235, 5; and 379, 2; Fleischer, Cat. Dresden, No. 198, 20, etc.); *دع قاعده*, or ten rules of contemplative life (see Rieu ii., p. 829<sup>a</sup>, No. XI, and G. Flügel iii., p. 420). Some of Sayyid 'Alī's works are also noticed in Blochet's Cat. des Manuscrits Persans, Paris, Nos. 156-57. On Arabic works of Sayyid 'Alī, see Arabic Cat. of the British Mus., p. 406; Loth, Arabic Cat., pp. 94 and 195; Rieu Supplement, p. 12, etc.

For further notices on Sayyid 'Alī's life and his works, see, besides the references given above, *Habīb-us-Siyar*, vol. iii., Juz 3, p. 87; *Nafahāt-ul-Uns*, p. 515; *Daulat Shāh*, p. 325; *Haft Iqlīm*, fol. 277<sup>a</sup>; *Taqī Aḥādī*, fol. 478<sup>a</sup>; *Majma'un Nafā'is*, vol. ii., fol. 306<sup>a</sup>; *Riyād-ush-*

Shu'arâ, fol. 263<sup>b</sup>; Makhzan-ul-Garâ'ib, fol. 548; Miftâh-ut-Tawârikh, p. 143; Majma'ul-Fuṣahâ, vol. i. p. 340, etc. See also Hâj Khal., vol. iv., p. 426, and Rieu, p. 447.

Written in a clear Nasta'liq, within gold and coloured borders, with an ordinary small frontispiece.

Not dated, apparently 16th century.

### No. 151.

fol. 201; lines 15; size  $8\frac{3}{4} \times 5\frac{3}{4}$ ;  $6 \times 3\frac{1}{2}$ .

ديوان حافظ

### DÎWÂN-I-HÂFIZ.

The lyrical poems of the celebrated Hâfiz of Shirâz.

This extremely rare MS. is no doubt one of the most valuable possessions of this library. It bears numerous marginal notes in the handwriting of the emperors Humâyûn and Jahângîr, who, after consulting the odes (according to a popular belief of the Muhammadans, they reveal the hidden secrets of fate like an oracle), have made notes on the margin which explain in most instances the particular reasons for consulting the odes and the results that followed after consulting them. There is an autographic note on a fly-leaf at the end by Sultân Husayn Bâyaqrâ.

It seems proper to mention here that in pursuance of an old and popular belief, the Muhammadans occasionally take omens from passages of the Holy Qurân, the Sûfic Maṣnawî of Jalâl-ud-Dîn Rûmî and the mystic poems of Hâfiz. In ancient times the Romans and the Arabs used to take omens from the flights and cries of birds and from many other incidents; but such auguries were discouraged among the Arabs by the introduction of Islâm. In the middle ages of Christendom the Iliad and the Odyssey of Homer continued to be regarded with high veneration. Verses from the poems were selected at random and men's destinies were foretold. This belief developed to such an extent that the physicians of the time freely recommended, as a remedy for ague, the placing under the patient's head every night of a copy of the fourth book of the Iliad.



Notwithstanding the difference of opinions among the Muhammadan jurists as to the legality of taking omens from a book or an incident, the *diwân* of *Ḥāfiz* has gained the widest popularity as a book to be consulted by those who seek to look into the future, and as such has been the subject of numerous compositions. *Hāj. Khal.*, vol. iii., p. 272, says that *Muḥammad bin Shaykh Muḥammad al-Harawī* wrote a treatise on the omens taken from the *diwân* of *Ḥāfiz*, mentioning the occasions on which the odes were consulted and the results that followed. The same *Hāj. Khal.* further states that *Kafawī Maulā Husayn*, who died after A.H. 980 = A.D. 1572, also wrote a treatise in Turkish on the omens of the poems of *Ḥāfiz*, illustrating the discussions with beautiful anecdotes.

There seem to be various ways of taking omens from the *diwân* of *Ḥāfiz*. The most common way is to take an omen from the verse which first meets the eyes of the person consulting the *diwân*. In some cases the entire *Ġazal* to which that particular verse belongs, serves the purpose of an omen. Some people take the omen from the *maṭlaʿ* or the first verse of a *Ġazal* opened at random; while others count forward from the *maṭlaʿ* and take the omen from the seventh verse. *Mehdi ʿAlī Khān*, the author of the *Tārīkh-i-Nādirī*, fol. 66<sup>a</sup>, under the year A.H. 1142 = A.D. 1729, while narrating the story of *Nādir Shāh*'s taking an omen from the poems of *Ḥāfiz*, quotes the following two verses of the poet which met *Nādir*'s eyes on opening the *diwân* :—

اگر چه باده فرح بخش و باد گل بیز است  
بیانک چنگ مخور می که محتسب تیز است  
عراق و فارس گرفتی بشعر خوش حافظ  
بیا که نوبت بغداد و وقت تبریز است

It will be seen that the second verse, according to which *Nādir* acted and conquered *Fārs* and *Bagdād*, is the seventh verse of the *Ġazal* which begins with the first verse.

One very interesting way of taking omens from the poems of *Ḥāfiz* is given thus at the end of the copy, No. 155.

ترکیب فالنامه حضرت خواجه حافظ — نیت در دل داشته  
فائده بنام حضرت خواجه حافظ و شاخ نبات خوانده بعمل  
آرد فال نیک یا بد معلوم خواهد شد — در خانه از خانها انگشت  
نهد و آن خانه را گذاشته شمار نماید نهم خانه را حرف نویسد

باینطور تمام نقش هرگاه تمام شود از سر نقش همان طور حروف  
 نهم نویسد مگر بالا اینحرف را تا که انگشت نهاده بود همه ها  
 جمع کند مصرع سر غزل بر می آید

م	م	ك	ط	ر	ك	ي	ب	خ	ا	ر	ر	ا	و	ف
ا	ر	ي	ا	ح	ا	ل	ي	ت	ر	ن	ز	ز	ب	ز
ع	ب	م	ب	ي	ت	م	ا	ي	ا	ن	غ	ا	ا	ا
و	ط	ن	ك	م	م	ن	ي	ا	د	ا	م	ر	ا	ت
ن	د	ز	ه	ي	ن	م	ي	د	و	ا	د	ا	ر	ز
د	و	د	ك	ز	ز	ي	ف	ل	د	و	ا	ل	ت	م
م	ر	غ	ك	ج	ر	خ	م	ي	د	خ	ر	ن	و	م
ن	ن	خ	ر	پ	ب	د	د	ك	و	ا	ا	ي	ي	ت
د	خ	ف	ا	ي	ن	ن	و	ب	ا	و	ت	ن	ل	ه
ش	ف	س	م	د	ا	ك	ب	ك	ه	ر	و	ن	م	غ
س	ت	ش	ر	خ	ي	ش	ا	م	پ	ك	ا	ب	ن	خ
ا	ز	ت	ر	ا	د	خ	د	ا	و	ي	س	د	م	ي
ت	ه	ن	ر	ا	ر	ي	م	ط	خ	پ	ه	م	د	ا
ب	ه	ل	و	ي	ر	ب	پ	ا	م	ن	ب	ي	ا	و
ك	ب	ي	ن	و	ي	ش	م	م	ف	ر	د	ش	ز	م

A person places his finger on one of the letters. He begins counting from the next letter and counts nine. The ninth letter will be one of the letters of a word in a hemistich. He counts nine again, and takes the ninth letter, and so on until he reaches the letter upon which he first placed his finger. He will then have all the letters of all the words of the first hemistich of a *maṭla'* and in their proper order; and all he will have to do will be to decide which is the first word of the hemistich, because the first-found letter will not necessarily have been the first of the first word, but it may have been a letter in the middle of one of the

words. The hemistich thus obtained, when added to the second part, which can easily be found in the *diwân*, will serve the purpose of an omen. For instance, if the finger is placed on the 157th letter, that is ش; leaving it out and counting from the next, every ninth letter is taken. These letters will stand thus:—

اورم ب ک ف | ط ا ل ع ا ک ر م د د ک ن د د ا م ن ش

That is to say,

اورم بکف | طالع اگر مدد کند دامنش

Now if a little discretion is used it will be found that these letters, beginning from the printed line, form the following *maṭla'* of Ḥāfiẓ:—

طالع اگر مدد کند دامنش آورم بکف

and the second part,

گر بکشم زهی طرب ور بکشد زهی شرف

can be found in the *diwân*.

The name of Ḥāfiẓ is familiarly known to all Persian students as "*Lisân-ul-Ġayb*," or "The Voice of Mystery." In connection with this title, the author of the *Natâ'ij-ul-Afkâr* (a very modern work) relates the following interesting story. That on the death of Ḥāfiẓ, people, on account of his apparent sinfulness, objected to approach his bier. It was then decided that scattered verses from his odes, written on separate slips of paper, should be placed in a vessel and one drawn out by an unlettered child, and the dispute be decided by the sense of the verse. This was done, and the slip containing the following verse was drawn:—

قدم دریغ مدار از جنازه حافظ  
که گرچه غرق گناهست میزود به بهشت

All accepted the omen of this verse and offered prayers for him. So, the author of the above-named work says, from that very day Ḥāfiẓ became known as "*Lisân-ul-Ġayb*." But this story seems to be quite unfounded; as Muḥammad Gulandâm, who was a friend and contemporary of Ḥāfiẓ, and who collected and prefaced the poet's *diwân* after his death, does not designate the poet by any such title as "*Lisân-ul-Ġayb*"; nor does he make even the slightest reference to this title. It seems almost certain that during his lifetime and for some years after his death Ḥāfiẓ was not called "*Lisân-ul-Ġayb*" or "*Tarjamân-ul-*

Asrâr." In the MS. copy of *محل فصیحی* (No. D. 278 in the Asiatic Society of Bengal), in which the historical accounts from the beginning of the world down to the author's time (the last date mentioned is A.H. 845 = A.D. 1441) are arranged in chronological order, the author, who calls himself in the preface *احمد بن محمد یحیی معروف به فصیح* under the year A.H. 792 = A.D. 1389, designates Ḥāfiẓ as *مولانا اعظم افتخار الافاضل شمس الملة و الدين محمد الحافظ* *خوافی* and does not mention the poet's name with either of the above titles. Even 'Abd-ur-Razzāq of Samarqand, (d. A.H. 887 = A.D. 1482), in his *Maṭla'-us-Sa'dayn* (composed in A.H. 875 = A.D. 1470) does not designate the poet with any such titles. But the celebrated Jāmī, in his *Nafahāt-ul-Uns* (composed in A.H. 875 = A.D. 1470) distinctly designates Ḥāfiẓ as *لسان الغیب و ترجمان الاسرار*; while in his *Bahāristān* (composed A.H. 892 = A.D. 1486) the same Jāmī tells us that, as the verses of Ḥāfiẓ flowed spontaneously without exertion as if they had come from the other world, he is called "*Lisān-ul-Ġayb*"\*; but this explanation of Jāmī is very reasonably disputed in the *Khazāna-i-'Amirah* by Āzād of Bilgrām, who conceives that a better reason for the term "*Lisān-ul-Ġayb*" might be adduced from the fact that the poet's odes, when consulted, reveal the hidden secrets of fate like an oracle; and the learned biographer quotes the following verse of a well-known poet in support of his view:—

مردان خاک هم خبر از آسمان دهند  
فال کلام حافظ شیراز کن لحاظ

Mirzā Mehdi Khān relates that Nādir Shāh, after expelling the Afghāns from 'Irāq and Fārs, went to visit the tomb of Ḥāfiẓ. At this time Shāh Tahmāsp wished to send Nādir to Ādarbaijān, while the people of Khurāsān wished him to return to their own country. In this dilemma Nādir consulted the diwān of Ḥāfiẓ, and the following verse met his eye at once—

عراق و فارس گرفتی بشعر خوش حافظ  
بیا که نوبت بغداد و وقت تبریز است

---

\* Dr. Steingass, in his Persian-English Dictionary, while explaining the term *لسان الغیب*, says that this title was given to Ḥāfiẓ by Sa'di. In this the learned doctor commits a grave chronological error. Ḥāfiẓ was not born until many years after the death of Sa'di, which took place in A.H. 691 = A.D. 1291.

Nâdir followed the orders of the oracle and succeeded in taking possession of Bagdâd and Tabriz.

I have already cited sufficient evidence to prove the general faith in the *diwân* of Hâfiz as a work to be consulted as an oracle, and have shown that kings, nobles, and even scholars took omens from the odes in moments of suspense and dilemma. In his memoirs, p. 188 (Sayyid Aḥmad's edition), Jahāngir himself says that on several occasions he consulted the odes of Hâfiz, and that the results which followed were exactly according to the sense of the verse. I quote here the emperor's own words:—

در بسیاری از مطالب بدیوان خواجه رجوع نموده ام و بحسب  
اتفاق آنچه بر آمده نتیجه مطابق همان بخشیده و کم است که  
تخلف نموده

Moreover, this precious copy of the *diwân*, which bears marginal notes in the handwriting of the emperors Humâyûn and Jahāngir, indicating in most instances the reasons for and the results of consulting the odes, is a strong evidence in support of the faith in the oracles of Hâfiz's odes.

Unfortunately portions of some of these valuable marginal notes have been cut through by the foolish binder. I have, however, made attempts to replace the original words. I have also made an attempt to corroborate the statements of these notes from historical accounts obtained from original sources, such as: (1) The Akbar Nāmah of Abul Faḍl; (2) The *Muntakhab-ut-Tawârikh* of Badâ'ûnî; (3) *Tuzuk-i-Jahāngirî*, or the memoirs of Jahāngir, completed in A.H. 1033 = A.D. 1623; (4) The *Târikh-i-Salim Shâhî*, or the apocryphal memoirs of Jahāngir; (5) The *Iqbâl Nāma-i-Jahāngirî*, composed in A.H. 1037 = A.D. 1627, by Musta'id Khân; (6) The *Maâşir-i-Jahāngirî*, composed in A.H. 1040 = A.D. 1630, by Kāmgār Ḥusaynî; (7) The *Târikh-i-Humâyûnî*, composed in A.H. 995 = A.D. 1586, by Jauhar, and other works of less importance.

These marginal notes are as follows:—

Note I. on fol. 24<sup>b</sup>.

This note in its original form reads thus:—

..... ای نور چشمی شاه . . . . . شادیم امید که از تفرقه امان آید

This can be correctly read as follows:—

برای نور چشمی شاه خرم کشادیم امید که از تفرقه امان آید

This note bears no date, and no satisfactory reason for taking the omen is mentioned in the note. But the title شاه and the words امید که از تفرقه امان آید ("I hope that the separation will come to an end") enable us to ascertain the time when this omen was taken.

In the eighth year of Jahāngīr's reign (A.H. 1022 = A.D. 1613), when Khurram was sent against the Rānā, the prince is designated by the author of the *Iqbāl Nāmāh*, p. 72, as Sultān Khurram را سلطان خرم فرمودند . . . . .

In the eleventh year of Jahāngīr's reign we are told that on the last Friday of Shawwāl, A.H. 1025 = A.D. 1616, the emperor gave Sultān Khurram the title of Shāh Khurram شاه خرم, and ordered him to march for the conquest of the Deccan. The author of the *Iqbāl Nāmāh*, p. 90, in connection with this title says that from the time of Tīmār till that time no prince had ever received such a title.

ناگزیر شاهزاده جوان بخت جهانکشی سلطان خرم را که  
مجددا فتح رانا نموده بودند . . . بفتح دکن نامزد فرمودند [و]  
بخطاب والا شاهي که از زمان صاحبقران گيتي ستان تا حال به  
هيچ شاهزاده تجويز نشده لطف فرمودند و به شاه خرم ممتاز  
ساختند

See also *Tuzuk*, p. 167; *Maâşir-i-Jahāngīrī*, fol. 92<sup>a</sup>.

Again, in the twelfth year of Jahāngīr's reign we are told that after the conquest of the Deccan, Khurram came from Burhānpūr and paid his respects to Jahāngīr at Mandū on Saturday, the 11th of Shawwāl, A.H. 1026 = A.D. 1617, and that as a reward for this conquest the prince received the title of Shāh Jahān شاه جهان. The author of the *Iqbāl Nāmāh*, p. 104, thus refers to this:—

پيش ازین بجلدوي فتح رانا بيست هزاري ذات و ده هزار  
سوار بنواب قدسي القاب شاهزاده بلند اقبال مرحمت شده بود  
چون به تسخير دکن رايت عزيمت بر افراشتند خطاب شاهي  
ضميمه سائر مراحم گشت اکنون بجلدوي اين خدمت شايسته  
منصب سي هزاري ذات و بيست هزار سوار و خطاب شاهجهاني  
عنایت شد

See also *Tuzuk*, p. 195; *Maâşir-i-Jahāngīrī*, fol. 100<sup>b</sup>.

The date on which the omen was taken may be held to fall within the period when Khurram held the title of Shâh and before he became known as Shâh Jahân, that is, between the end of Shawwal 1025, and the 11th of Shawwal 1026, and this is the period in which a long separation took place between Jahângir and Khurram. That Jahângir keenly felt the pain of this separation, the extent of which is particularized by the emperor himself as covering a period of fifteen months and eleven days, can be ascertained from the following words which give expression to the emperor's intense joy in receiving Khurram on his return :—

و بتاریخ روز مبارک شنبه هشتم مهر ماه الهی سنه دوازده  
جلوس موافق یازدهم شهر شوال سنه هزار و بست و شش هجری  
بعد از گذشتن سه پیر و یک گهری در قلعه ماندو بمبارکی و  
فرخی سعادت ملازمت دریافت مدت مفارقت پانزده ماه  
ویازده روز کشید بعد از تقدیم اداب کورنش و زمین بوس بالایی  
جبروکه طلبیدم و از غایت محبت و شوق بی اختیار از جای  
خود برخاسته در آغوش عاطفت گرفتم چندانکه او در اداب  
و فروتنی مبالغه نمود من در عنایت و شفقت افزودم و نزدیک  
حکم نشستن فرمودم الخ

Our conclusion is that it was during this separation that Jahângir consulted the diwân, and that he was consoled by the sense of the following verse :—

چشم بد دورکز آن تفرقه خوش باز آورد  
طالع نامور و دولت مادرزادست

It is the fifth verse of the ode beginning with the line :—

ساقیا آمدن عید مبارک بادست  
وان مواعید که کردی مرواد از یادست

The ode here consists of seven verses. (Brock, No. 75.)

Note II., fol. 38<sup>a</sup>.

این غزل خاصه این بیت تفاعل همایون شد چند بار

"This ode, and particularly this verse, has several times proved to be a good omen."

The ode referred to in the note consists of nine verses, and begins thus:—

بیا که رایت منصور بادشاه رمسید  
نوید فتح و بشارت بمهر و ماه رمسید

Brook, No. 277.

The particular line from which the omen is taken is the fourth verse of the above *Ġazal*:—

عزیز مصر برغم برادران غیور  
ز قعر چاه برآمد باوج ماه رمسید

This undated note does not mention the reason why the omen was taken, nor does it enable us to ascertain its author.

The handwriting of this note very closely resembles that of the note No. III. (on fol. 67<sup>b</sup>), which is unmistakably that of the emperor Humāyūn. Moreover, as it is said that the verse proved a good omen, and as the verse is an allusion to Joseph's success, in spite of the hostility of his brothers, we have good reason to believe that the author of this note is no other than Humāyūn. It was owing to the hostile actions of his brothers, Mirzā Kamrān, Mirzā 'Askarī and Mirzā Hindāl, that this emperor, after having been defeated by *Shīr Shāh* in A.H. 947 = A.D. 1443, had to leave India and take shelter in Persia under *Shāh Tahmāsp*. On his return from Persia Humāyūn had severe struggles with his brothers, whom he completely subjugated and regained the throne of India in A.H. 962 = A.D. 1554. It was most probably during these struggles that the emperor took this omen.

Note III., fol. 67<sup>b</sup>.

This note distinctly reads thus:—

از فال مصحف که ربك برآمد از دیوان حافظ این شاه بیت  
آمد و چندین بار ابیات مناسب آمده که اگر شرح انها شود کتابی  
شود انشا الله تعالی چون فتح ولایات شرقي و مبارزان آن دیار  
بامر کردکار شود نذر خوبی بهواجه لسان الغیب فرستاده شود و



جمع ان تفالات نیز رقم کرده شود بمنه و توفیقه شب دو شبیه  
هجد هم ذی حجه ۹۶۲ در شهر دینپناه تحریر یافت و السلام

This note, dated A.H. 962 (A.D. 1554), is written in a bold, steady Naskh, and is quite different from the handwriting of Jahāngir, which is only a crude and unsteady Nasta'liq.

Humāyūn's historians unanimously testify to his firm belief in omens. These he drew from passages of the Qurān, the poems of Ḥāfiẓ, and from various incidents. In the above note the emperor himself says that on many an occasion he took omens from the poems of Ḥāfiẓ, and that on this particular occasion he also consulted passages of the Qurān. We are told that when this emperor, after blinding Kāmraṇ in A.H. 960 = A.D. 1552, intended to march against Kashmīr, he took an omen from the Qurān, and the سورة يوسف (12th Sūrah) met his eye, and that, having been convinced by Khwajah Ḥusayn Marwī and others, that this was a bad omen, the emperor gave up the idea of invading Kashmīr at that time. See Ṭabaqāt-i-Akbari; Akbar Nāmah, vol. i., p. 329; Iqbāl Nāmah, vol. i., fol. 137<sup>b</sup>. Again, we are told that on the day (middle of Dulhijjah, A.H. 961 = A.D. 1553) when the emperor was setting out for the conquest of Hindūstān, he consulted the diwān of Ḥāfiẓ as an oracle, and the following verse encouraged him to undertake the enterprise:—

دولت از مرغ همایون طلب و مایه او  
زائکه با زاغ و زغن شهپر دولت نبود

Some copies read همت instead of دولت in the second hemistich. The author of the Iqbāl Nāmah, vol. i., fol. 143<sup>b</sup>, refers to this:—

و همان روز بدیوان لسان الغیب تفاول جستنه باین بشارت  
فتح و فیروزی یافتند — دولت از مرغ الخ

See also Akbar Nāmah, vol. i., p. 340.

The verse quoted above is the fourth verse of the ode, which begins thus on fol. 47<sup>a</sup> of this copy:—

خستگانرا چو طلب باشد و قوت بنود  
گر تو بیداد کنی شرط مروت بنود

Now the بیت from which the omen is taken, and to which reference is made in the note, is the following:—

نظر بر قرعۀ توفیق و یمن دولت شاهست  
 بده کام دل حافظ که فال بختیاران زد

It is the eighth verse of the ode beginning with the line:—

سحر چون خسرو خاور علم بر کوهساران زد  
 بدمست مرحمت یارم در امیدواران زد

(Brock, No. 276.)

The date of taking this omen, *e.g.* A.H. 962 (A.D. 1554), at once recalls the fact that it was during this memorable year that Humâyûn had to make desperate attacks to regain the throne of India.

The historians of Humâyûn's reign, as I have mentioned above, very often give references to the omens which the emperor took on several occasions, but none of them say anything about this particular omen which Humâyûn took from the بیت شاه quoted above. The note was written in Dulhijjah 962 at Dehlî (شهر دینپناه). It would be of interest to explain the position of Humâyûn at that time.

In the middle of Dulhijjah, A.H. 961 = A.D. 1553, the preceding year, Humâyûn had set out from Kâbul for the conquest of Hindûstân. Towards the end of Muharram, A.H. 962, he came to Bikrâm and thence passed to Nilâb. On the 2nd of Rabî' II. he reached Lâhûr. He arrived at Sirhind on the 7th of Rajab, and, after defeating Sikandar Shâh on the 2nd of Sha'bân, reached Dehlî in triumph in the beginning of Ramadân. As the note is dated 18th Dulhijjah, it is evident that he wrote this note three and half months after his arrival at Dehlî.

Even after the conquest of Dehlî, Humâyûn had to suppress several rebellions. 'Âdilî held Bihâr, Jaunpûr and great part of the country east of the Ganges. Sultân Muhammad Khân Sûr, the then governor of Bengal, who marched against 'Âdilî and spread his detachments over Jaunpûr (a province of the ممالك شرقی), was defeated by 'Âdilî with the assistance of his general Himû and was heard of no more. Such was the state of affairs in the ممالك شرقی when Humâyûn regained the throne of India in A.H. 962. So we may conclude that Humâyûn at this time was planning to settle affairs in Bengal, and that for this reason he consulted the diwân.

Note IV., fol. 67<sup>b</sup>.

This note in its present form runs thus:—

..... حمير درمير رانا رفته بودم در مكار . . . بد الماس  
 فرامده از سرمين اعداد . . . نكوت اين را خوب بد انسه نال . . .  
 ديوان خواجه نمودم اين عزل برآمد و روز ديگر تعويد بدا سد  
 حرره نور الدين جهانگر اين اكبر پادشاه عاري في ماه محرم  
 ۱۰۲۳  
 سنه

It can be read thus:—

در اجمير بر مير رانا رفته بودم—در شكار تعويد الماس  
 تراشیده از سر من افتاد شگون اين را خوب ندانسته تفاول  
 بدیوان خواجه نمودم اين عزل برآمد و روز ديگر تعويد پيدا شد  
 حروه نور الدين جهانگير اين اكبر پادشاه غازي في ماه محرم  
 ۱۰۲۳  
 سنه

In this note Jahāngir says that during a shooting excursion he lost the brilliant diamond amulet, and that for this reason he consulted the diwān of Hāfiz.

Jahāngir was at the time at Ajmīr in order to have a closer control over the operations against the Rānā. He started from Dehlī on the 2nd of *Sha'bān*, A.H. 1022 = A.D. 1613, the eighth year of his reign, and entered Ajmīr on the 5th of *Shawwāl*. Even after the submission of the Rānā in Bahman, A.H. 1023 = A.D. 1614, Jahāngir was staying at Ajmīr. While there the emperor spent most of his time in shooting; and minute details of his shooting excursions are given in the histories and particularly in the *Tuzuk*.

In one place (*Tuzuk*, p. 125) Jahāngir says:—

خره اسفندار مز مطابق دهم محرم ۱۰۲۳ به شكار نيله گاو از  
 اجمير بر امدم روز نهم معاودت نمودم و پيشه حافظ جمال كه در  
 دو كروهي شهر واقع است منزل نمودم و شب جمعه را در  
 انجا گذرانیده اخر روز به شهر داخل شدم درين بست روز ده  
 نيله شكار شد

Again in the Tuzuk, page 135, he says:—

میوم اسفندار مز (محرم سنه ۱۰۲۳) باجمیر از شکار معاودت  
واقع شد هفتدهم بهمن تا غایت تاریخ مذکور که ایام شکار  
بود يك ماده شیر با سه بچه و میزده نیله گاو شکار شد

But on none of these occasions does the emperor or his historians give any reference to his losing the diamond amulet. If he wrote this note (which he evidently did at a time when he was no longer staying at Ajmîr, as the words *رفته بودم* in the note would suggest) shortly after taking the omen, it may be held that he lost the diamond amulet during the shooting excursion to which he alludes in the Tuzuk, p. 135, quoted above.

The ode from which the emperor took the omen consists of ten verses, and begins thus:—

ستاره بدرخشید و ماه مجلس شد  
دل رمیده ما را رفیق و مونس شد  
(Brock, No. 241.)

On the margin, towards the left of this ode, is the following note:—

قال که بجهت الماس کشوده بودم

Note V., fol. 73<sup>a</sup>.

Reads thus:—

فرزند خرم را بر سر رانا تعیین . . . . خود در اجمیر نزول  
اجلال داشتیم . . . . کار برو تنگ شد اختیار . . . . ندکی . . . .  
همو حیر دندن او برپسیده بود . . . . به لسان الغیب حافظ  
نمودم . . . . غزل بر آمد و بعد از د . . . . روز خبر رسید  
که رانا خرم . . . . ملازمت کرد در محرم سنه ۱۰۲۳ حرره نور الدین  
حبا . . .

Should be read thus:—

فرزند خرم را بر سر رانا تعیین نموده خود در اجمیر نزول  
اجلال داشتیم چون کار برو تنگ شد اختیار بندگی نمود هنوز

خبر دیدن او نرسیده بود که تفاول به لسان الغیب حافظ نمودم  
این غزل بر آمد و بعد از دو روز خبر رسید که رانا خرم را  
ملازمت کرد در محرم ۱۰۲۳ حرره نورالدین جهانگیر

The reference of this note is to that memorable occasion of the subjugation of Rânâ Amarsingh. Prior to this time the Rânâs of Udaypûr had never been subdued by the kings of Dehlî, and although Akbar had an army constantly employed against the Rânâ, he could not gain any considerable advantage. In A.H. 1022 = A.D. 1613 Jahângîr sent Khurram against the Rânâ. After arriving at Udaypûr, the capital of the Rânâ, in 1023 (A.D. 1614), Khurram sent troops to all parts of the country and so completely hemmed the Rânâ in the mountains that all supplies were cut off. In the meantime a malignant disease played havoc among the Rânâ's soldiers and they began to desert him. Thus reduced to extremities, and afraid of becoming a prisoner in the hands of the Mughals, the Rânâ sent two of his principal servants to the prince to intimate that he was willing to make submission provided that he was assured of honourable terms. So Khurram sent Mullâ Shukr Ullâh (who shortly after was honoured with the title of Afzal Khân) and Sundar Dâs (afterwards Rây Râyân), to the Rânâ with honourable promises. When Khurram heard the news of the Rânâ's arrival he sent several of his nobles to receive the chief. On Sunday the 26th of Bahman, A.H. 1023, the Rânâ with his sons and attendants paid homage to Khurram at Gogunda. In his Tuzuk, p. 134, Jahângîr says that at the end of the above month, while he was engaged in shooting outside Ajmîr, he received the news of the Rânâ's submission to Khurram.

اواخر این ماه که در بیرونهای اجمیر بشکار مشغول بودم  
محمد بیگ ملایم فرزند بلند اقبال سلطان خرم رسید و  
عرضداشت آن فرزند گذرانیده معروض داشت که رانا با  
پسران شاهزاده را ملایمت نمود

Now, as in the note Jahângîr says that two days after taking the omen he received the news of the Rânâ's submission, it necessarily follows that he consulted the diwân between the 26th and the last day of the month of Bahman, A.H. 1023 (A.D. 1614).

Jahângîr made this note at a later period, as would appear from the date Muharram, A.H. 1024 (A.D. 1615).

The *Gazal* from which the omen is taken consists of eight verses, and begins thus:—

کنونکه در چمن آمد گل از عدم بوجود  
بنفشه در قدم او نهاد سر بسجود  
بنوش جام صبوحی بنالهٔ دف و چنگ  
بیوس غبغب ماقی بنغمه نی و عود

(Brook, No. 121.)

Note VI., fol. 81<sup>b</sup>.

Portions of this note have been hopelessly cut through by the binder. The characteristic crudeness of Jahāngīr's handwriting makes any note of his difficult to read. This note is more difficult to decipher than most; and the crooked position of the lines, and the shakiness of the letters suggest that the note must have been written when the emperor was under the influence of wine. In his *Tuzuk*, p. 151, the emperor himself admits the bad results of his excess in drinking, and says that while intoxicated his hand trembled so much that he could not hold the wine-cup to his lips but was helped by another.

... کار بجائی کشید که در خمارها از بسیاری رخشه و لرزیدن  
دست پیاله خود نمی توانستم خورد بلکه دیگران میخوراندند

The note in its existing form runs thus:—

.... ب کس خان عالم که حافظ .... نام دامت کساده  
نودم .... ن عالم را بس دارای .... ن به ایلچی کری  
فرستاده بودم

I have deciphered the note thus:—

بجهت کس خان عالم که حافظ حسن نام داشت کساده بودیم  
خان عالم را پیش دارای ایران بایلچی گری فرستاده بودیم

The words *کس خان عالم* evidently mean "the man or the servant of *Khân 'Âlan*; for in a MS. copy of this library called *Jahāngīr Nāmāh*, fol. 28<sup>b</sup>, we read:—

بعد از پنج ماه پدر من کس پیش او فرستاد ان

I had much difficulty in ascertaining the name حسین cut off after the word حافظ. In the histories of the emperor's reign there is very seldom to be found a name with the title of حافظ. Once in the Tuzuk, p. 274, we meet the name of one Hâfiz Hasan, who, we are distinctly told, was the servant of Khân 'Âlam. We read that on the 20th of the month of Tîr, A.H. 1028 = A.D. 1618, this Hâfiz Hasan came with a letter from Shâh 'Abbâs to Jahângîr, and presented him on behalf of Khân 'Âlam with a very valuable sword which he had received from Shâh 'Abbâs.

درین تاریخ حافظ حسن ملازم خانعالم با مکتوب مرغوب  
گرامی برادرم شاه عباس و عرضداشت آن رکن السلطنت  
بدرگاه پیوست و خنجر قبضه دندان ماهی جوهر دار سیاه اہلق  
کہ برادرم بخانعالم لطف نموده بودند چون نفامت تمام داشت  
بدرگاه فرستاده بود از نظر گذشت

Mirzâ Barkhurdâr, known as Khân 'Âlam, was the son of 'Abdur Rahmân Dûldî. His ancestors held influential offices in the courts of the Timurides. In the 44th year of Akbar's reign the Mirzâ was put in prison for some offence. He afterwards became a favourite courtier of Jahângîr, and in the fourth year of his reign was honoured with the title of Khân 'Âlam. In the eighth year of Jahângîr's reign he was sent as an ambassador to Shâh 'Abbâs with Yâdgâr 'Alî, who had come to Jahângîr as the ambassador of the Shâh. See Tuzuk, p. 121; Maâşir-i-Jahângirî; Iqbâl Nâmah, etc. In A.H. 1027 = A.D. 1617, Khân 'Âlam reached Qazwîn with great pomp, and after interviewing the Shâh, made innumerable valuable presents. The Shâh became so much attached to Khân 'Âlam that he could hardly pass a minute without his company. In the fourteenth year of Jahângîr's reign, A.H. 1029 = A.D. 1619, Khân 'Âlam returned from Persia and paid his respects to Jahângîr. He also held high offices under Shâh Jahân, and in A.H. 1041 = A.D. 1631 this emperor, in consideration of Khân 'Âlam's old age, granted him a handsome pension. Khân 'Âlam passed his last days at Âgrah.

In the note Jahângîr only tells us that he took this omen for the servant of Khân 'Âlam (Hâfiz Hasan); but this does not help us very much to decide what the emperor wished to learn.

In the Tuzuk, pp. 273-74, we are told that shortly before Hâfiz Hasan's arrival (20th Tîr, A.H. 1028), one Sayyid Hasan, the ambassador of the King of Persia, came to the court of Jahângîr, namely, on the

13th of the month of Tîr. Jahângîr must have heard from Sayyid Ḥasan the news of Ḥâfîz Ḥasan's intended visit to India from the Persian court; and feeling keenly the long separation of Khân 'Âlam, whom he loved so much and called Bhâ'î (brother), and wishing the speedy arrival of Khân 'Âlam's servant (Ḥâfîz Ḥasan) he consulted the dîwân. A detailed account of Khân 'Âlam's life will be found in the Maâşir-ul-Umarâ, Lib. copy, vol. i., pp. 256-57. See also Iqbâl Nâmah; Maâşir-i-Jahângîrî, and other histories of Jahângîr's reign. His name frequently occurs in the Tuzuk, pp. 121, 237, 274, 278, 280, 284, 315, 320, 332, etc., etc.

The verse from which the omen is taken is:—

حافظ از بهر تو آمد سوي اقليم وجود  
قدمي نه بود اعش که روان خواهد شد

The ode consists of nine verses, and begins thus:—

نفس باد صبا مشک فشان خواهد شد  
عالم پير دگر باره جوان خواهد شد

(Brook, No. 213.)

Note VII., fol. 111<sup>a</sup>.

Runs thus:—

بجهت خلاصی فتح الله پسر حکیم ابو الفتح برآمد گناه او را  
۳۱۰۱۸  
بخشیدیم

Read thus:—

بجهت خلاصی فتح الله پسر حکیم ابو الفتح برآمد گناه او را  
۳۱۰۱۸  
بخشیدیم

Ḥakīm Fath Ullah was the son of the celebrated Ḥakīm Masīḥ-ud-Dīn Abul Fath, son of Maulânâ Abd-ur-Razzâq of Gilân. Abul Fath, with his two brothers حکیم هبام and حکیم نور الدین, entered the services of Akbar in the 20th year of his reign. Fath Ullah was an accomplice of Khusrû and adopted a hostile attitude towards Jahângîr. Qasim 'Ali, who was at first in the services of Akbar and was subsequently honoured



with the title of Diyānat Khān by Jahāngīr, had some ill feelings against Fath Ullah, and reported to Jahāngīr that Fath Ullah had told him one day that it would be well if the emperor made Khusrū the governor of the Punjab. Fath Ullah denied the charge on oath; but only ten or fifteen days after he was arrested as a traitor. It so happened that Jahāngīr, in the second year of his reign, was staying at Surkhāb on his return from Kabul to Lāhūr. There he heard that about five hundred men under Fath Ullah, Nūr-ud-Dīn (son of Giyāsh-ud-Dīn), Sharif (son of I'timād-ud-Daulah), and several others, were aiming at the emperor's life and trying to release Khusrū from prison and set him up as king. The ringleaders were arrested and brought before Jahāngīr. Nūr-ud-Dīn, Sharif, and others were killed by the imperial order. As regards Fath Ullah, we are told in the Tuzuk, p. 58, that he was chained and delivered by the emperor to reliable servants

و فتح الله را مقید و محبوس به معتبدان سپرده. But all other historians, e.g., the authors of the *Iqbāl Nāma-i-Jahāngīrī*, pp. 27-30; *Maāsīr-i-Jahāngīrī*, fol. 21<sup>a</sup>; *Maāsīr-ul-Umarā*, fol. 96<sup>b</sup>, etc., say that Fath Ullah was publicly exposed by being seated on an ass with his face turned towards the tail. We read in the *Iqbāl Nāmah* :—

و در باب حکیم فتح الله شد که تشهیر کرده بر خر و از گون  
سوار سازند و منزل بمنزل باین رسوائی آورده باشند

Mr. Blochmann, in his translation of the *Â'in-i-Akbarī*, vol. i., p. 425, on the authority of the Tuzuk, p. 58, tells us that Fath Ullah was killed by Jahāngīr's order as an accomplice of Khusrū. But nothing in the Tuzuk, nor in any other history, supports the view that Hakīm Fath Ullah was killed by the imperial order. The phrase *سوگند دروغ کار* in the Tuzuk, as well as in other histories, does not, as Mr. Blochmann thinks, allude to Fath Ullah's death. It only means that his false oath (against the report of Diyānat Khān) did not long deceive, but proved him a traitor. Moreover, in the note Jahāngīr says, "This ode came out for releasing Fath Ullah: I pardoned his faults." As the note is dated A.H. 1018 = A.D. 1609 (fourth year of Jahāngīr's reign) we may conclude that the emperor took the omen in that year and pardoned Fath Ullah's fault and released him from imprisonment.

The ode from which Jahāngīr took the omen consists of nine verses, and the following two opening verses served the emperor's purpose :—

آنکه پامال جفا کرد چو خاک را هم  
خاک میبوسم و عذر قدمش میخواهم

من نه آنم که بچور از تو برنچم حاشا  
چاکر معتقد و بندۀ دولت خواهم  
(Brook, No. 419.)

Note VIII., fol. 115<sup>a</sup>.

Runs thus:—

وقتي که از الهاباس بقصد . . . . . حضرت والد برزگوار  
اکره بودم در اثنای را . . . . . رسید که تفأل بدیوان جا . . . .  
باید نمود این غزل برآمد و هم سعادت خدمت و رضا جویی و  
حاضر نو . . . . در واقعه ناگزیر دست د . . . . و هم دولت مورو . . .  
روزي گشت که بعینه مضمون ا . . . . غزل بود در جمید الثاني  
کشوده شد راقمه نور الدین ح . . . . این اکبر بادشاه غاز . . .

Read thus:—

و قتي که از الهاباس بقصد ملازمت حضرت والد برزگوار  
خواهشمند آگره بودم در اثنای راه بخاطر رسید که تفأل بدیوان  
حافظ باید نمود این غزل برآمد و هم سعادت خدمت و رضا  
جوئي و حاضر بودن در واقعه ناگزیر دست داد و هم دولت  
موروثي روزي گشت که بعینه مضمون این غزل بود در جمید  
الثاني کشوده شد راقمه نور الدین جهانگیر این اکبر بادشاه غازي

Towards the end of Akbar's life, he received continuous reports of Jahāngīr's excessive drinking, which displeased the emperor's mind to a high degree. In A.H. 1012 = A.D. 1603, Akbar left Âgrah intending to bring Jahāngīr from Ilahābād and to keep him under his direct supervision; but it so happened that while crossing the river the boat grounded and he had to pass the whole night in that awkward position. This was considered a bad omen and the king returned to Agrah. Jahāngīr, on hearing that his father, having given up the idea of coming to Ilahābād, had returned to Âgrah, resolved to visit Âgrah with the object of paying respect to his father and of removing the bad impressions from his mind. This he did, and Akbar received him with great affection. Jahāngīr remained with his father for ten days and abstained

from drinking within this period. Akbar was satisfied with Jahāngīr, and gave valuable admonitions to him. In 1014 (A.D. 1605), when Akbar's illness became serious, some of the conspirators, such as Mān Singh, Khān A'zam, and others, who espoused the cause of Khusrū, closed the gate of the fort, in which Akbar was lying, against Jahāngīr. The conspirators strongly pleaded Khusrū's cause before Akbar. The emperor gave them to understand that he was quite satisfied with Jahāngīr who, he plainly told them, would succeed him. Thus disappointed, the conspirators gave up the idea of taking Khusrū's side, and joined Jahāngīr. Akbar sent for Jahāngīr, and the prince had now no difficulty in visiting his father. On the eve of his departure Akbar gave his own sword and turban to Jahāngīr, and, in presence of the influential courtiers, declared Jahāngīr his heir apparent.

In the note Jahāngīr himself says that when he left Ilahābād to visit his father he consulted the dīwān of Hāfiz on his way to Āgrah, and that he succeeded in gaining his father's favour and in securing the throne.

The ode from which Jahāngīr took the omen consists of seven verses, and begins thus :—

چرا نه دريی عزم ديار خود باشم  
چرا نه خاك كف پاي يار خود باشم  
غم غريبي و محنت چو برني تابم  
بشهر خود روم و شهر يار خود باشم

(Brock, No. 381.)

Jahāngīr's grandson, prince Dārā Shikāh, in his *Safinat-ul-Auliya*, p. 317, while noticing the life of Hāfiz, alludes to this omen taken by Jahāngīr on the above-mentioned occasion, and quotes the entire *Gazal* noted above. The prince further states that he has seen the note in question in the handwriting of the emperor Jahāngīr on the margin of dīwān-i-Hāfiz. It is therefore clear that the dīwān-i-Hāfiz, with the marginal note in Jahāngīr's handwriting to which the prince refers, is no other than this valuable copy.

Note IX., fol. 121<sup>a</sup>.

The note runs thus :—

بصفت كسه مدن عسكان ا . . . نال بومد انى نب . . .  
وحد رور بعد ازان . . . مل آسمهور رسيد حرره نور الدين جهانگر  
بن اكرو نادماه

Read thus:—

بجهت كشته شدن عثمان از حافظ ثقاتل نمودم اين بيت برآمد  
و چند روز بعد ازان خبر قتل آنمقهورميد حرره نورالدين جهانگير  
بن اكبر پادشاه

‘Uṣmān Afgān was a powerful chief in Bengal. Akbar repeatedly sent forces against him, but could not subdue him. In the seventh year of Jahāngir’s reign (A.H. 1021 = A.D. 1612) we are told that on the death of Jahāngir Qulī Khān, Islām Khān succeeded him as the governor of Bengal. When Islām Khān was in camp in Dacca, he sent Shujā‘at Khān with an army against ‘Uṣmān. On the 9th Muḥarram a sanguinary battle took place between Shujā‘at Khān and ‘Uṣmān, in which several nobles of Jahāngir’s court were killed. In the midst of the fight ‘Uṣmān received a musket shot on the forehead, but notwithstanding the fatal wound he continued to fight and encourage his people for several hours. ‘Uṣmān’s relatives, hearing of his mortal wound, retired from the field. ‘Uṣmān died of the wound at midnight. His sons, brothers, and other relatives submitted to Shujā‘at Khān, and were pardoned. See Tuzuk, pp. 102-104; Iqbāl Nāma-i-Jahāngirī, pp. 60-64; Maāṣir-i-Jahāngirī, foll. 49<sup>a</sup>-52<sup>a</sup>.

The verse from which Jahāngir took the omen is:—

خورده ام تير نظر باده بده تا سر مست  
عقد در بند كمر تركش جوزا فگنم

The author of the Maāṣir-i-Jahāngirī, fol. 51<sup>b</sup>, says that when Jahāngir heard the rumour of ‘Uṣmān’s death, the emperor, in order to ascertain the truth, consulted the diwān of Ḥāfiz, and he also quotes the above verse, which he says met the emperor’s eye on opening the diwān. This line is the second verse of the ode beginning with the following line:—

ديده دريا كنم و صبر بصرا فگنم  
واندرين كار دل خویش بدريا فگنم

The ode consists of seven verses. (Brock, No. 396.)

In connection with this omen we find in the Tuzuk, p. 104, that both of the above verses are quoted.

Note X., fol. 178<sup>a</sup>.

Reads thus:—

روز مه شبه دولت ۱۳ محرم انتخاب برین بیت که تا جهان  
باشد به نیکی در جهانیت کام باد صور(ت) یافت و السلام در  
موضع منک... (منگیر)

This note, written in minute Naskh, closely resembles the handwriting of Humāyūn. No reference for taking an omen is given in the note. The word منگیر, of which half is cut, leads us, however, to suppose that Hamāyūn wrote the note in that city when he was engaged in the conquest of Bengal in A.H. 944-945 = A.D. 1537-1538.

The full verse referred to in the note is:—

تاجان باشد به نیکی در جهانیت باد کام  
وین دعا بر انس و جانست از دل و جان ملتزم

#### LIFE OF HÂFIZ.

The full name of this celebrated poet is Khwājah Shams-ud-Dīn Muḥammad Ḥāfiẓ al-Shīrāzī خواجه شمس الدین محمد حافظ شیرازی. Although the exact date of his birth is not given by any biographer, yet from some of his poems relating to several contemporary events the dates of which range from the reign of Shaykh Abū Ishāq (A.H. 742-754 = A.D. 1341-1353) to that of Shāh Maṣṣūr (A.H. 790-795 = A.D. 1388-1392), we can safely conclude that this eminent poet was born in the beginning of the eighth century of the Muhammadan era. He came no doubt of a learned family of Shīrāz, and it seems that at an early age he learnt the Qur'ān by heart—a fact which probably led him to adopt the poetical title of Ḥāfiẓ (one who learns the Qur'ān by heart). From his youth he had an ardent zeal for poetry, and devoted most of his time to great literary works. Muḥammad Gulandām, in his preface to the poet's diwān, states that Ḥāfiẓ was so busily engaged in delivering lectures on the Qur'ān, in studying the Maṭālī' and the Miṣbāḥ and writing glosses to the Kashshāf and the Miftāḥ, that he found no opportunity to collect his poems into a diwān; and this was not done until after his death, which took place in A.H. 791 = A.D. 1388, when Gulandām collected the scattered poems of his lamented friend, arranged them into a diwān, and wrote a preface to it. Some

biographers say that Ḥāfiz wrote a commentary on the Qur'an, but they do not give any satisfactory proof for this assertion.

Materials for a true biographical account of so learned a poet as Ḥāfiz are unfortunately far less copious than we should wish. The informations concerning the circumstances of his life as given by his biographers are seldom authenticated, and the sources on which they have based their accounts are either vague inferences deduced from the poems of the poet, or simply bold assertions most of which present chronological difficulties.

The author of the *Majma'-ul-Fuṣahâ*, vol. ii., p. 11, a very modern biographer, stands alone in giving us to understand that Ḥāfiz originally belonged to Sirkân (a place in Hamadân, see *Ya'qût*, vol. iii., p. 82), that his father settled in *Shîrâz*, and that he was a pupil of one Maulânâ *Shams-ud-Dîn 'Abd Ullah of Shîrâz*. The celebrated *Jâmî*, in his *Nafahât-ul-Uns*, p. 715, tells us that although he did not know the particular saint from whom Ḥāfiz received his spiritual instructions, and could not exactly say to which sect of the *Sûfis* he belonged, yet from the poet's odes he judged him to be a *Sûfi* of great eminence.

Again, some biographers are of opinion that Ḥāfiz led a married life, and relate that he fell in love with a damsel *Shâkh-i-Nabât* whom he married afterwards—an inference drawn from Odes 13, 19 and 237—and that the poet had several sons whom he survived (Ode 117 and *Qit'as* 598 and 606). The author of the *Khazâna-i-Âmirah* mentions that one of the poet's sons, named *Shâh Nu'mân*, came to India and died at *Burhânpûr*, where he lies buried near Fort *Asîr*.

Ḥāfiz, being conscious of his own superior ability, never sought favours from kings and princes. He loved retirement and seldom left his native city, *Shîrâz*, which had for him a peculiar fascination. The well-known historian *Muḥammad Qâsim Firishtah* tells us that *Maḥmûd Shâh Bahmanî*, who reigned in the Deccan from A.D. 780-799 = A.D. 1378-1396, once invited Ḥāfiz to the royal court, and sent him the passage-money. The poet accepted the invitation and proceeded as far as *Harmuz* (in the Persian Gulf) where he went on board the *Sultân's* ship. Finding the sea rough and stormy, the poet had not the courage to undertake the voyage, and returned in haste to his native city. The poet is said to have sent an apology (Ode 142) to the king, in which he refers to the dangers of a stormy sea.

Regarding this king and the poet a very interesting story is deduced from Ode 158:—

It is said that the king once became ill, and he desired his three damsels سرو (the cypress), گل (the rose), and لاله (the tulip) to wash his body. They did so, and it so happened that he recovered instantly. These three damsels were thenceforth taunted as غسله (body-washers) by other dependants of the king, who, understanding

the awkward position of the damsels, uttered the following first part of the first couplet of this ode :—

ماقي حديث مرو و گل و لاله ميرو

But the king, as well as the other poets of his court, failed to find the second part, and the matter was referred to Hâfiz with a mission. The poet added the following second part to the king's hemistich :—

اين بحث در ثلاثه خساله ميرو

and completed the ode, it is said, in one night.

Some are of opinion that Sayyid Qâsim Anwâr (see below) collected and edited the poems of Hâfiz; but according to the preface which is found in many good copies of the diwân, it will at once appear that Muḥammad Gulandâm collected the poems into a diwân and wrote the preface to it. It may be true, as Daulat Shâh says, that Sayyid Qâsim was an ardent admirer of the poems of Hâfiz, and that there were few who could better appreciate the excellence of Hâfiz's odes than Qâsim.

The great Salmân of Sâwah (see above) was a contemporary of Hâfiz. The author of the *Riyâd-ush-Shu'arâ*, fol. 102<sup>a</sup>, says that as each of these great poets received from strangers some of the poems of the other, and handed them down together with his own, people were confused and inserted some poems of the one in the diwân of the other.

Hâfiz may be said to be the greatest lyric poet that Persia has produced. The origin of lyric poetry is no doubt due to the celebrated Sa'di, but the style introduced by Hâfiz in the lyric is highly refined and polished; and the peculiar beauty of his expressions remains to this day not only unsurpassed but unequalled. Among Persian authors, Sa'di of course enjoys a vast reputation, and his *Gulistân* and the *Bûstân*, his two masterpieces, have immortalized his name; but comparing his lyric poems with those of Hâfiz, it must be admitted that the poems of the latter enjoy a wider reputation. Students of Persian literature have all a great admiration for the poems of Hâfiz, and commit to memory most of the beautiful odes and verses from the poet's diwân. Some students are so fond of Hâfiz, that they get the whole diwân by heart. Even among the Sâffis it has obtained a high position. Besides innumerable editions of the diwân, it has been translated into almost all the civilized languages of the world. Regarding the style Sir Gore Ouseley remarks :—

"His style is clear, unaffected, and harmonious, displaying at the same time great learning, matured science, and intimate knowledge of the hidden as well as the apparent nature of things; but above all, a certain fascination of expression unequalled by any other poet."

As a proof of the appreciation of his style by later poets, it may be said that it was not only imitated by succeeding poets for nearly one and a half century till the time of Bâbâ Figânî (see below); but at the same time his poems were made the subject of taḍmîn (the insertion of the verses of another in one's own poems) by most of the well-known poets, among whom Jâmî, the last great classic poet of Persia, may be cited as an example. A copy in which the poems of Ḥāfiz have been converted into mukhammas by a poet 'Alî, is noticed in Sprenger, *Oude Cat.*, p. 415.

Thanks to the persevering research of Mr. Browne, three hemistiches of Sa'dî have been found in the *diwân* of Ḥāfiz (see Browne's *History of Persia*, vol. ii., pp. 538-39). These hemistiches of Sa'dî are not very well known to all; nor does Ḥāfiz admit that he took them from Sa'dî. Mr. Browne says that if Ḥāfiz was of opinion that in quoting the verses of so great a poet as Sa'dî, it was not necessary to mention his name, it is only a further proof of the great popularity of Sa'dî. But my opinion differs from that of Mr. Browne to some extent. Ḥāfiz, it seems to me, intended to show that his hemistiches (instead of Sa'dî's) make the verses of Sa'dî more fascinating, more polished and more poetic. For instance, the second part of the following verse of Sa'dî (quoted by Mr. Browne),

بدم گفتمی و خرمندم حفاک الله نکو گفتمی  
مگم خواندی و خرمندم جزاک الله کرم کردی

is thus changed by Ḥāfiz with a marked improvement—

بدم گفتمی و خرمندم حفاک الله نکو گفتمی  
جواب تلخ میزید لب لعل شکر خارا

Daulat Shâh, p. 305, with his usual inaccuracy, places Ḥāfiz's death in A.H. 794 = A.D. 1391, and mentions an interview of the poet with Timûr as having taken place after the conquest of Fârs by the latter and the death of Shâh Manşûr in A.H. 795 = A.D. 1392.

According to Gulandâm, Ḥāfiz died in A.H. 791 = A.D. 1388—a date which is expressed by the words خاگ مصلی in the following versified chronogram, which, according to trustworthy authorities, is engraved on the poet's tombstone:—

چراغ اهل معنی خواجه حافظ  
که شمعی بود از نور تجلی



چو در خاک مصلي ساخت منزل  
بجو تاريخش از خاک مصلي

This date has been adopted by the authors of the *Riyāḍ-ush-Shu'arā*, fol. 101<sup>b</sup>; *Majma'ul Fuṣṣahā* (*loc. cit.*) and *Miftāḥ-ut-Tawārikh*, p. 156. Jāmī in his *Nafahāt* (*loc. cit.*), followed by the authors of the *Majālis-ul-'Ush-shāq*, fol. 129<sup>a</sup>; *Ḥabīb-us-Siyar*, vol. iii., Juz 2, p. 47; *Hāj. Khal.*, vol. iii., p. 272; *Haft Iqlim*, fol. 67<sup>b</sup> and *Nashtar-i-'Ishq*, fol. 481, places the poet's death in A.H. 792 = A.D. 1389.

Most of the biographers who accept the second date, A.H. 792, give, in support, the following chronogram (also quoted in Rieu, p. 628)—

بسال با وضاد و دال ایجد  
ز روز هجرت میمون محمد  
بسوی جنت اعلي روان شد  
فرید عهد شمس الدین محمد

For further notices on the poet's life and his poems see *Majma'un-Nafā'is*, fol. 114<sup>b</sup>; *Khazāna-i-Āmirah*, fol. 135<sup>a</sup>; *Makhzan-ul-Ġarā'ib*, fol. 176; *Ātash Kadah*, p. 355; *Ṣuḥuf-i-Ibrāhīm*, fol. 211<sup>a</sup>; Ouseley, *Biographical Notices*, pp. 23-42; Sprenger, *Oude Cat.*, p. 415; Rieu, ii., pp. 627-631; Rieu *Suppl.*, Nos. 267-75; *Ethé*, *Bodl. Lib. Cat.*, Nos. 815-853; *Ethé*, *Ind. Office Lib. Cat.*, Nos. 1246-1274; *Brown's Camb. Univ. Lib. Cat.*, pp. 346-351; *G. Flügel*, i., p. 551; *Rosen*, *Pers. MSS.*, pp. 205-209; *J. Aumer*, p. 23; *Cat. des MSS. et Xylographes*, p. 362; *Cat. Codd. Or. Lugd. Bat.*, ii., p. 118; *A. F. Mehren*, p. 38. See also *Defremery in Journal, Asiat.* ii., 1858, pp. 406-425; *S. Robinson*, *Persian Poetry*, 1883, p. 385; *Encyclopaedia Brit.*, vol. xi., p. 367; *Wilberforce Clarke's Preface to the translation of Hafiz*, vol. i., and *Quarterly Review*, 1892, Jan., pp. 32-62.

**Text Editions.**—Calcutta, Fort William, 1791; reprinted, 1826; Text with *Sādī's Turkish Commentary* was edited by Brockhaus in 1854; by *Rosenzweig*, with a German metrical translation, 3 volumes, Vienna, 1858, 1863 and 1864; with *Commentary* by *Fath 'Alī*, Calcutta, 1858; by *Major S. H. Jarrett*, Calcutta, 1881; Persian text with two *Turkish Commentaries*, Constantinople, 1870; Persian *Commentary* by *Ṣādiq 'Alī*, Lucknow, 1876 and 1886. Lithographed in Calcutta, 1826; Bombay, 1828, 1841 and 1883, besides A.H. 1267 and 1277; Cwanpur, 1831; Bulak, A.H. 1250, 1256 and 1281; Constantinople, A.H. 1257; Tabriz, A.H. 1257 and 1274; Tehran, A.H. 1258; Mashhad, A.H. 1262; Dehli, A.H. 1269 and 1888; Lucknow, A.H. 1283, 1285, 1876, 1879 and

1883; Lahore, 1888. The *Diwân* of Ḥafiz has been translated into German prose by Hammer Tübingen, 1812; in English prose by Wilberforce Clarke, with notes and commentary, in 2 vols., London, 1891.

Select poems have been translated:—Into Latin, by Meninski, Vienna, 1680; T. Hyde, Oxford, 1767; Revisky in "*Specimina Poeseos Persicae*," Vienna, 1771; into German by Wahl, in "*Neue Arabische Anthologie*," Leipzig, 1791, pp. 46–74; Daumer, Hamburg, 1846, Nürnberg, 1852; Nesselmann, Berlin, 1865; Bodenstedt, Berlin, 1877; into French, by W. Jones, Works, vol. 5, London, 1799; into English, by J. Richardson, London, 1774, revised by S. Rousseau, 1802; J. Nott, 1787; W. Jones in *Asiatic Researches*, vol. 3, 1792, and in his "*Works*," vols. 2 and 4, London, 1797 and 1799; W. Ouseley, in "*Persian Miscellanies*," London, 1795, and "*Oriental Collections*," vols. 1–3, London, 1797–1800; J. Hindley, 1800; S. Robinson, *A Century of Ghazals in Prose*, London, 1873; H. Bicknell, *Selections*, London, 1875; E. H. Palmer, *Song of the Reed*, etc., London, 1876; W. H. Lowe, Cambridge, 1878; E. P. Evans, in "*Atlantic Monthly*," 1884. An unknown ode by Ḥafiz has been published by H. Blochmann, in *Journal Asiat. Society of Bengal*, vol. 46, p. 237, Calcutta, 1877; the *مناقبی خامه* has appeared in English translation, in "*New Asiatic Miscellany*," vol. i., p. 327, Calcutta, 1879, and by Gulchin in *Asiatic Journal*, vol. 4, pp. 113, 215 and 550; a poem of Ḥafiz in German translation by Rückert has been published by E. Bayer in *Magazin für die Litt. des Inn- und Auslandes*, Berlin, 1890, pp. 293–295; (*Ethé*, India Office Lib. Cat., No. 1246).

The tomb of Ḥafiz is placed at the foot of a cypress tree which is said to have been planted by himself. The place is known as Ḥafiziyyah after the poet's name, and is at a distance of two miles north-east of *Shirāz*. The beautiful stream Ruknī, so celebrated by the bard, runs close by the garden, and the Masjid of Muṣallā lies about a quarter of a mile west of the tomb.

Sultān Abul Qāsim Bābar, after conquering *Shirāz* (A.H. 856 = A.D. 1452), visited the tomb of Ḥafiz, and his Wazir Maulānā Muḥammad Mu'ammā'i erected a handsome monument over the tomb of the poet. In A.H. 1226 = A.D. 1811 Wakil Karīm Khān Zand placed on the tomb a slab of the finest alabaster, having sculptured on it, in beautiful Nasta'liq character, two odes from the poet's diwān, one of which begins with the line:—

مژده وصل تو کو کز سر جان بر خیزم  
طائر قدسم و از دام جهان بر خیزم

He also built a fine pavilion with apartments for the Mullās and the Darwishes who attend the tomb. In this hall a superb copy of the

poet's diwān was placed open for perusal. In front of the apartment is a fine fountain of pure water, and the garden is beautifully ornamented with cypress trees of great size and age.

Contents of the diwān :—

fol. 1<sup>b</sup>–171<sup>b</sup>. Gāzals, beginning as usual :—

الا يا ايها الساقى ادر كاما و ناولها  
كه عشق آسان نمود اول ولي افتاد مشكها

fol. 172<sup>a</sup>–177<sup>b</sup>. Qaṣīdas (five in all), beginning :—

شد عرصه زمين چو بساط ارم جوان

fol. 178<sup>a</sup>–180<sup>a</sup>. Tarkīb-bands (six in all), beginning :—

ساقى اگر ت هوای الخ

fol. 180<sup>a</sup>. Mukhammasāt, beginning :—

در عشق تو ای صنم چنانم

fol. 181<sup>b</sup>–187<sup>b</sup>. Qit'as (thirty-seven in all), beginning :—

دل منه بر ديني و امباب الخ

fol. 187<sup>b</sup>–193<sup>b</sup>. Maṣnawīs (five in all), beginning :—

مى رفتنه دارد الخ

The fifth Maṣnawī beginning with the line

هر كه آمد در جهان الخ

breaks off with the third line, and the remaining folios containing seventy-two Rubā'īs are supplied in a modern hand.

The first and the last seven folios are supplied in a later hand.

fol. 60 is left blank.

fol. 25<sup>b</sup> and 137<sup>a</sup> contain beautiful illustrations of a fine Persian style.

The MS. bears on the flyleaf at the end the following seals and signatures :—

# I.

سلطان حسين باي قرا ۶ شعبان سنه ۱۸ تحویل مهيل شد

## II.

کترین خانه زادان عرض دید <sup>۸</sup>سنه جلوس والا



## III.

هفدهم ماه جمادی الثاني <sup>۴۱</sup>سنه عرض دیده تحویل محمد باقر شد

## IV.

۱۷ جمادی الثاني <sup>۴۱</sup>سنه تحویل محمد باقر شد

## V.

۲ ربیع الآخر <sup>۸</sup>سنه تحویل محافظ خان شد

## VI.

۱۷ ذی القعدة <sup>۴۶</sup>سنه عرض دیده شد العبد عبد الله چلپی

## VII.

۱۶ محرم <sup>۱۴</sup>سنه عرض دیده تحویل مهیل شد

This copy is written in a beautiful perfect Nasta'liq by some distinguished caligrapher apparently in the ninth century.

It was presented to this library by Nawwāb Subhān Ullah Khān of Gūrakhpūr, a great patron of learning.

## No. 152.

fol. 153; lines 15; size  $9\frac{1}{4} \times 5\frac{1}{2}$ ;  $6 \times 3$ .

The same.

A beautiful copy of the diwân of Ḥāfiz.

Beginning as usual:—

الا يا ايها الساقى ادر كاما و ناولها الخ

This copy contains only one Maṣnawî on fol. 147<sup>a</sup>; beginning as in Ethé, India Office Lib. Cat., Nos. 1246 and 1249, where it is styled as  
—: ساقى نامه

بيا ساقى آن مې كه حال آورد  
كرامت فزايد كمال آورد

The Maṣnawî is followed by a Qaṣidah on fol. 148<sup>a</sup>; beginning as in Ethé, Bodl. Lib. Cat., No. 828:—

جوزا محر نهاد حمايل برابرم  
يعني غلام شاهم و سوگند ميخورم

fol. 149<sup>a</sup>: Qit'as; beginning:—

شمة از دامستان عشق شور انگيز مامست  
آن شكايتمها كه از فرهاد و شيرين كرده اند

fol. 150<sup>b</sup>: Rubâ'is; beginning:—

من حاصل عمر خود ندانم جز غم  
در عشق تو ياد خود ندارم جز غم  
يك همدم دمساز ندارم نفسي  
يك مونس غمخوار ندارم جز غم

The Rubâ'is are twenty-seven in number.

This copy of the diwân, as well as the preceding one, varies considerably from other copies, and does not contain all the poems which are nowadays attributed to Ḥāfiz.

Written in a firm and beautiful Nasta'liq, within gold borders, with a beautifully illuminated double-page 'unwân.

Dated A.H. 971.

Scribe میرک

No. 153.

fol. 262; lines 14; size  $8 \times 5$ ;  $6 \times 3\frac{1}{4}$ .

The same.

The diwân of Ḥāfiẓ with the preface of Gulandâm.

Beginning:—

حمد بیحد و ثنائی بیحد و میامس بیقیامس حضرت خداوندیرا  
که جمیع دیوان آنح

In the preface Muḥammad Gulandâm, who calls himself a friend of the poet, after lavishing praise on the excellence of the poetry of Ḥāfiẓ, which he says was equally admired by kings and Sūfis, states that he requested Ḥāfiẓ several times to collect his poems into a diwân, but as Ḥāfiẓ was always busy in giving lectures upon the Qur'ân, in writing glosses to the *Kashshâf* and the *Miftâḥ* and in studying the *Maṭālî'* and the *Mishbâḥ*, he paid very little attention to Gulandâm's request. At last, on the poet's death in A.H. 791, Gulandâm took the task of collecting the diwân upon himself. Gulandâm further adds that he often held converse with Ḥāfiẓ in the lecture-room of Maulânâ Qiẓâm-ud-Dîn 'Abd Ullâh (an eminent doctor of Shîrâz, *d.* A.H. 772 = A.D. 1370).

The Bombay edition of the diwân contains the above preface.

Contents of the diwân:—

fol. 1<sup>b</sup>. Preface.

fol. 7<sup>b</sup>. Qaṣîdas, seven in number; beginning:—

پس از حمد خداوندی که بی شبهست و بی همتا  
ثنا و نعت پیغمبر کنم از جان و دل انشا

The Qaṣîdah on fol. 148<sup>a</sup> in the preceding copy beginning with the line جوڑا شعر نهاد حمایل برابرم آنح is found on fol. 11<sup>a</sup> in this copy.

fol. 17<sup>b</sup>. Gāzals. Beginning:—

الا یا ایها الساقی ادرکامنا و ناولها آنح

fol. 230<sup>b</sup>. A Maṣnawī. Beginning as in Ethé, Bodl. Lib. Cat., No. 826, etc.:—

الا اي آهوي وحشي كجائي آتھ

fol. 232<sup>a</sup>. Three Maṣnawīs styled here as *ماقي نامه*. Beginning:—

سر فتنه دارد دگر روزگار آتھ

*Of*. Ethé, India Office Lib. Cat., No. 1246.

fol. 236<sup>a</sup>. *ماقي مغني نامه*. Beginning as in Ethé, Bodl. Lib. Cat., No. 838:—

بيا ماقي از باده پر کن بطي  
مغني كجائي بزن بر بطي

fol. 239<sup>b</sup>. *ترجيع بند*. Beginning as in Rieu Suppl., p. 271, and Ethé, Bodl. Lib. Cat., No. 816:—

اي داده بباد دوستداري آتھ

fol. 244<sup>a</sup>. *مخمس*. Beginning as in Ethé, India Office Lib. Cat., No. 1246:—

در عشق تو اي صنم چنانم آتھ

fol. 245<sup>a</sup>. *مقطعات*. Beginning:—

تو نيك و بد خویش از خود بپرس  
چرا ديگري بايدت مستسب

fol. 254<sup>b</sup>. *Rubā'is*, in alphabetical order, beginning:—

اي دوست كه برده دل از دست مرا  
در پاي فراق كرده پست مرا

The following note on fol. 1<sup>a</sup> suggests that this valuable copy once belonged to the library of Sultān Muḥammad Quṭb Shāh, of Golconda, who succeeded Muḥammad Qulī Shāh in A.H. 1020 = A.D. 1611.

ديوان خواجه حافظ تمام شد در كتابخانه عامره بخط محمد  
حسن كاتب بتاريخ اوایل ماه جمادي ۱۰۲۳ سنه در دار السلطنه  
حيدرآباد... الخالص لمولاه سلطان محمد قطب شاه

A seal of this king is fixed below the note.

Written in fine clear Nasta'liq, on blue paper, within gold borders, with a double-page 'unwân at the beginning. The headings are written in white on gilt grounds.

No. 154.

fol. 214; lines 11; size  $10\frac{3}{4} \times 6\frac{1}{2}$ ;  $7\frac{1}{2} \times 3\frac{3}{4}$ .

The same

Another copy of the dîwân of Hâfiz without the preface.

Beginning:—

الا يا ايها الساقى ادر كاساً وناولها الخ

fol. 194<sup>a</sup>. Two Maṣnawîs, the first beginning as in the preceding copy:—

الا اي آهوى وحشى كجائى الخ

The second begins thus on fol. 195<sup>b</sup>:—

مرفتنه دارد دگر روزگار الخ

fol. 202<sup>a</sup>. مقطعات. The first of these Qit'as begins as in Ethé, Bodl. Lib. Cat., No. 286, and Ethé, India Office Lib. Cat., No. 1259:—

زمانه گر گهر پاک داشتى در اصل الخ

Some Qit'as giving the date of death of several contemporaries of Hâfiz are found here, such as:—

On fol. 202<sup>b</sup> a Qit'ah giving the date of Tûrân Shâh's death, 21st of Şafar, A.H. 787, conveyed by the words ميل بهشت. This is evidently Khwâjah Tûrân Shâh, surnamed Jalâl-ud-Dîn, who was the Wazîr of Shâh Shujâ', the patron of Hâfiz.

On fol. 204<sup>a</sup> another Qit'ah bearing the date of death of Bahâ-ud-Dîn in A.H. 782 expressed by the words قرب طاعت. This Bahâ-ud-Dîn was a celebrated Qâdî of Shîrâz during the reign of 'Shâh Shujâ'.

On fol. 208<sup>b</sup> a Qit'ah giving Majd-ud-Dîn Ismâ'il's death in A.H. 756 contained in the words رحمت حق. This man was also a distinguished Qâdî of Shîrâz.



Then begin the Rubâ'is, which are forty-two in number; beginning of the first Rubâ'i as in Ethé, Bodl. Lib. Cat., No. 834:—

امشب ز غمت میان خون خواهم خفت  
وز بستر عافیت برون خواهم خفت

Written in a bold and clear Nasta'liq, within gold ruled borders, with an illuminated frontispiece.

Dated, Aḥmadābād, 26th Muḥarram, A.H. 1034.

Scribe محمد حسین انجور

Presented by  
Shāh Aḥmad Ullāh of Gāzīpur.

### No. 155.

fol. 206; lines 12; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ,  $5 \times 2\frac{1}{2}$ .

The same.

Another copy of the diwān of Ḥāfiz.

Contents:—

fol. 1<sup>b</sup>. Gulandam's preface, beginning as usual.

fol. 5<sup>b</sup>. Qaṣīdas, beginning:—

شد عرصه زمین چو بساط ارم جوان آت

fol. 15<sup>b</sup>. Gāzals, beginning as usual:—

الا یا ایها الساقی ادر کاسا و ناولها آت

fol. 184<sup>b</sup>. Another series of Qaṣīdas, beginning:—

دارای جهان نصرت دین خسرو کامل آت

fol. 185<sup>a</sup>. Muqatta'at, beginning:—

صافیا پیمانه پر کن زائکه صاحب مجلس است آت

fol. 189<sup>b</sup>. Maṣnawī, beginning:—

الا ای آهوی وحشی کجائی آت

fol. 195<sup>a</sup>. Another series of *Gazals*, beginning:—

دیدم بخواب خوش که چو ماهی برامدی الخ

fol. 197<sup>a</sup>. *Rubā'is*, seventy in number, beginning:—

گفتی که ترا شوم مدار اندیشه الخ

Written at *Shirāz*, in a fair *Nasta'liq*, within gold-ruled borders.  
Not dated, probably 16th century.

Presented by  
*Khurshid Nawāb* of *Patna*.

### No. 156.

fol. 245 ; lines 18 ; size  $6\frac{1}{2} \times 3\frac{1}{4}$  ;  $4\frac{1}{2} \times 2\frac{1}{4}$ .

The same.

Another copy of the *diwān* of *Hāfiz*.

Contents:—

fol. 1<sup>b</sup>. *Gazals*, beginning as usual.

fol. 218<sup>a</sup>. *Qasīdas*, beginning:—

جوزا سحر نهاد حایل برابرم الخ

fol. 220<sup>a</sup>. *Maṣnawī*, beginning:—

الا ای آهوی وحشی کجائی الخ

fol. 226<sup>b</sup>. Another series of *Gazals*, beginning:—

ای داده بباد دوستداری الخ

fol. 228<sup>b</sup>. Another series of *Qasīdas*, beginning:—

ماهی چو تو آسمان ندارد الخ

fol. 230<sup>b</sup>. *Mukhammasāt*, beginning as in *Ethé*, *Ind. Office Lib.*  
*Cat.*, No. 1246:—

در هجر تو ای صنم چنانم الخ

fol. 232<sup>a</sup>. Muqatta'ât, beginning:—

ز خواب مستي دوشين چو چشم بکشودم الخ

fol. 239<sup>b</sup>. Rubâ'is, forty-six in number, beginning:—

مردی ز کینده در خیبر پوس  
امرار کرم ز خواجه قنبر پوس

The MS. breaks off with the first line of a Rubâ'i

تا حکم قضای آسمانی باشد  
کار تو همیشه کامرانی باشد

but some artful modern hand has tried to make the MS. look complete by repeating a Rubâ'i and finishing the copy by adding a false colophon, dated 15th *Sha'bân* without giving the year.

Written in a clear *Nasta'liq*, within gold-ruled borders, with a decorated heading in the beginning.

Apparently 16th century.

### No. 157.

fol. 314; lines 14; size  $8\frac{1}{2} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

The same.

A copy of the *diwân-i-Hâfiz*, with a short glossary of the *diwân* in the end.

Contents:—

fol. 1<sup>b</sup>. Gulandâm's preface, beginning as usual.

fol. 7<sup>a</sup>. A *Qaṣīdah* in praise of 'Alī bin Abū Ṭālib, not found in any other copy; beginning:—

آن گلبن باغ وفا آنسرو بستان صفا  
خورشید برج ارتضی یعنی علی مرتضی  
مقصود امر کن فکان مطلوب اسم جسم و جان  
مفتی درص الس و جان معنی حرف النما

درج ولایت را صدف برج امامت را شرف  
شاه عرب ماه نجف چابک سوار لا فتي

fol. 8<sup>b</sup>. One Musaddas in praise of Imâm Shâh-i-Khurasân, beginning as in Ethé, Bodl. Lib. Cat., No. 838 :—

دوش بودم در طواف روضه خیر الانام  
شاه سلطان خراسان آن امام ابن الامام

fol. 12<sup>b</sup>. A Qasîdah in praise of Abû Ishâq, beginning as in Ethé, Bodl. Lib. Cat., Nos. 826 and 836 :—

سفیده دم که صبا بوی گلستان گیرد  
چمن ز لطف هوا نکته بر چنان گیرد

fol. 14<sup>a</sup>. A Qasîdah in praise of Shâh Shujâ', beginning :

شد عرصه زمین چو بهشت برین جوان  
از پرتو سعادت شاه جهانستان

fol. 17<sup>a</sup>. A Qasîdah, beginning as in Rieu Suppl., No. 267, with a slight difference :—

پس از حمد خداوندي که بي شبهست و بي همتا  
ثنا و نعت پیغمبر کنم از جان و دل انشا

fol. 18<sup>b</sup>. Qasîdas in praise of 'Alî bin Abû Tâlib. The verses of the first Qasîdah begin with the successive letters of the alphabet. It runs thus :—

الف آن اولیای دین پرور  
قاضي شرع و مفتي منبر  
بي بیازم بیازوان علي  
کو بکند است قلعه خیبر

The second Qasîdah begins on fol. 20<sup>a</sup> as in Ethé, Bodl. Lib. Cat., No. 830 :—

مقدري که ز آثار صنع کرد اظهار آله

The Qaṣīdah beginning with the line جزا مهر نهاده آنخ is found here on fol. 22<sup>b</sup>.

fol. 24<sup>a</sup>. A Qit'ah in which it is said that the dīwān of Ḥāfiẓ consists of eight thousand verses :—

کردیم شمار بیت بیتش  
شد هشت هزار بشموز من

fol. 24<sup>b</sup>-25<sup>a</sup>. Qit'as. Most of these Qit'as give the dates of the death of the same persons mentioned in No. 154 above.

fol. 26<sup>b</sup>. Gāzals, beginning as usual :—

الا یا ایها الساقی ادر کاماً و ناولها آنخ

fol. 266<sup>b</sup>. Maṣnawī, including ماساقی نامه.

fol. 280<sup>a</sup>. Muqatta'at.

fol. 280<sup>b</sup>-291<sup>a</sup>. Qit'as bearing the dates of the death of several persons, such as: Khwājah Fath Ullāh, Khwājah Ṭāhir, Abū Ishāq, Ṭūrān Shāh, Qiwām-ud-Dīn, and Bahā-ud-Dīn.

fol. 291<sup>a</sup>-293<sup>b</sup>. Several beautiful تضمین on some of the Gāzals of Ḥāfiẓ in the form of Muḥammas. The first begins thus :—

اگر خواهی که بکشاید ترا قفل در دلها  
کلید خود بکن پیوسته خاموشی بمقلها  
منادی میزنند هر صبح در بستان عنادلها  
الا یا ایها الساقی ادر کاماً و ناولها  
که عشق آسان نمود اول ولی افتاد مشکلها

fol. 294<sup>a</sup>. Rubā'is, beginning :—

در آرزوی بوس و کنارت مردم آنخ

The Rubā'is in this copy are one hundred and thirty-one in number, much more than in any other copy.

fol. 308<sup>a</sup>. فرهنگ دیوان حافظ. A very short glossary of the dīwān.

Beginning :—

بر رای خرد مندان و ارباب عرفان و اصحاب وجدان پوشیده  
نماید آنخ

The author of this glossary, who does not mention his name, gives the meanings of the words used in the *diwân* in mystical senses.

The glossary itself begins on fol. 309<sup>a</sup> with the word **اخراج** and ends with the word **هجر**.

It is divided into three parts, viz., **مقدمه** (fol. 309<sup>a</sup>), **توسط** (fol. 311<sup>b</sup>), and **خاتمه** (fol. 313<sup>b</sup>). The words explained are in alphabetical order.

It is worth noticing that this copy of the *diwân* contains about two hundred and four *Rubâ'is* of the celebrated *Khayyâm* of *Nishâpûr*. They run from foll. 27<sup>b</sup>–109<sup>a</sup>, and are written in a minute *Nasta'liq* on both sides of the last verse of each of the *Gazals* of *Ḥâfiz*.

The last quatrain of *Khayyâm* found here runs thus:—

گر می نخوری طعنه من مستانرا  
 ورتوبه دهد توبه کنم یزدانرا  
 تو فخر برین کنی که من می نخورم  
 صد کار میکنی که می غلامست آنرا

foll. 28<sup>b</sup>, 31<sup>b</sup>, 34<sup>b</sup>, 37<sup>a</sup>, 42<sup>a</sup>, 43<sup>b</sup>, 45<sup>b</sup>, 48<sup>b</sup>, 50<sup>b</sup>, 53<sup>a</sup>, 55<sup>b</sup>, 58<sup>a</sup>, 68<sup>b</sup>, 71<sup>a</sup>, 74<sup>b</sup>, 77<sup>b</sup>, 85<sup>a</sup>, 88<sup>a</sup>, 94<sup>b</sup>, 97<sup>b</sup>, 98<sup>a</sup>, 99<sup>b</sup>, 104<sup>b</sup>, 106<sup>b</sup>, 108<sup>a</sup>, 113<sup>b</sup>, 115<sup>b</sup>, 117<sup>a</sup>, 118<sup>a</sup>, 119<sup>b</sup>, 122<sup>a</sup>, 123<sup>b</sup>, 129<sup>b</sup>, 131<sup>b</sup>, 133<sup>a</sup>, 138<sup>a</sup>, 141<sup>b</sup>, 144<sup>a</sup>, 151<sup>a</sup>, 154<sup>a</sup>, 155<sup>b</sup>, 158<sup>b</sup>, 160<sup>b</sup>, 162<sup>a</sup>, 164<sup>a</sup>, 167<sup>b</sup>, 169<sup>b</sup>, 172<sup>b</sup>, 175<sup>b</sup>, 181<sup>b</sup>, 184<sup>a</sup>, 185<sup>a</sup>, 189<sup>b</sup>, 191<sup>a</sup>, 204<sup>b</sup>, 214<sup>a</sup>, 222<sup>b</sup>, 226<sup>a</sup>, 227<sup>a</sup>, 233<sup>a</sup>, 236<sup>b</sup>, 237<sup>b</sup>, 248<sup>b</sup>, 253<sup>b</sup>, 261<sup>a</sup>, and 264<sup>b</sup> contain beautiful illustrations in the Indian style.

foll. 1<sup>b</sup>, 2<sup>a</sup>, 25<sup>b</sup>, 26<sup>a</sup>, 307<sup>b</sup>, 308<sup>a</sup> contain full-page flower-plants.

Written in fine, clear *Nasta'liq*, within gold borders, with a double-page 'unwân at the beginning. The headings are sumptuously adorned throughout.

Not dated, apparently 17th century.

#### No. 158.

foll. 172; lines 12; size  $4\frac{1}{4} \times 2\frac{3}{4}$ ;  $3 \times 1\frac{1}{2}$ .

The same.

A beautiful copy of the *diwân* of *Ḥâfiz*, containing *Gazals*, *Muqatta'ât*, and *Rubâ'is* only:—

fol. 1<sup>b</sup>. *Gazals*.

fol. 169<sup>b</sup>. Muqatta'ât, begin thus:—

چو دونان درین خاکدان دنی  
ز بهر دونان از چه مضطرب

This Qita'h agrees with the one on fol. 287<sup>b</sup> of the preceding copy, but the arrangement of verses is different there. It begins there:—

ز بد دور باش و به نیکی گرای  
مکن عمر ضایع به لهو و لعب

agreeing with the third line here.

fol. 170<sup>b</sup>. Rubā'is, begin:—

چون خنچه گل قرا به پرداز شود  
نرگس بهوای می قدح ساز شود

The colophon says that this copy was written by one Hasan, a servant of Syiid Zayn-ud-Dīn 'Alī Khān Bahadur Fīrūz Jāng, Nawwāb Nāzīm of Bengal (succeeded in 1810), and completed on the 14th Šafar, A.H. 1230.

Written in a beautiful minute *Shafi'ā*, within gold and coloured borders, with a small decorated heading in the beginning. The first sixty-six folios are decorated with floral designs in gold on the margin.

### No. 159.

fol. 140; lines 19; size  $9\frac{1}{2} \times 6\frac{1}{2}$ ;  $7 \times 4$ .

شرح دیوان حافظ

### SHARH-I-DÎWÂN-I-HÂFIZ.

A commentary on the *diwân* of Hâfiz.

Begins:—

حمد حق و نعت مصطفی را  
از دل بزبان رسانده اول

بي دعوي فضل و لاف و دانش  
اين شرح رقم نمود افضل

The name of the commentator, Afḍal, occurs only in the above opening lines. He is probably the Afḍal of Ilāhābād who wrote the *حل مشنوي*, a commentary on the Maṣnawī (see No. 78 above), and to this the commentator refers in his present work on fol. 12<sup>b</sup>:—

و بعضي شارحان مشنوي در بعضي مواضع بيان مراد باطني  
نموده چنانکه در حل مشنوي نقل کرده ام

The colophon quoted below also gives this name.

It appears from the concluding lines of this commentary that the author has also left a commentary on the *Qirān-us-Sa'dayn*.

بشکر خداوند رانم سخن  
که از فضل از بهره جان من  
شد از شرح دیوان حافظ چنان  
که نتوانم آوردن اندر بیان  
بدان بهره چون دست فکرت زدم  
بشرح قران دو سعد آمدم

The following quotation from the introduction (مقدمه) will give an idea of the importance of the commentary:—

باید دانست که اشکال ابیات واقعه دیوان خواجه حافظ بچند  
وجه است و تفصیل آن وجوه آنکه بعضی ازان ابیات ازان قسم  
است که معنی شعری آنها بسبب غموض عبارت فارسی بامالی  
بر نمی آید پس رفع آن غموض باید کرد و بعضی از ان قسم که  
معنی شعری عبارت عربی مودی شده پس ترجمه آن باید  
نوشت و بعضی از ان قسم که معنی شعری آن موقوف است بر  
فضله پس ذکر آن قضیه باید نمود و بعضی ازان قسم که اگر چه  
معانی آنها ظاهر است اما دران معانی اختلاف واقع شده



پس بیان مطلب آن ابیات بتفصیل باید نمود تا هر چه حق باشد  
مقرر گردد و بعضی از آن قسم که در میان معانی آنها و میان  
مسائل شریعت یا طریقت یا حقیقت تطبیق میسر نمی آید  
مگر بصرف الفاظ آن ابیات از ظواهر آن الفاظ بس حرف آن  
الفاظ از ظواهر آنها بسوی الفاظ خفیه که تطبیق مذکور بدان  
حرف میسر آید باید نمود آن

The مقدمة is followed by an explanation of phrases and mystical words used in the *dîwân* of Hâfiz, such as: زلف, خال, صاقي, مياقي, etc., etc., and the commentator quotes *Muṣṭalahât-ush-Shu'arâ* and *Sharh-i-Gulshan-i-Raz* and others as his authorities.

fol. 13<sup>b</sup>-18<sup>a</sup>. Some detached verses from the *dîwân*, after which begins the explanation.

Written in a careless Nasta'liq.

Not dated, apparently 18th century.

The colophon:—

تمام شد نسخه شرح دیوان خواجه حافظ من تصنیف . . .  
شمس العارفین . . . . شیخ محمد افضل اله ابادی قدس سره  
الغریز . . . . از دست فیض الله تحریر یافت

No. 160.

fol. 104; lines 27-29; size  $10\frac{3}{4} \times 6\frac{1}{4}$ ;  $9 \times 5\frac{1}{4}$ .

شرح دیوان حافظ

SHARH-I-DÎWÂN-I-HÂFIZ.

A defective copy of a commentary on the *dîwân* of Hâfiz by one Sayf-ud-Dîn Abul Hasan 'Abdur Rahmân with the *Takhalluṣ Khatmî*

میف الدین ابو الحسن عبد الرحمن المتخلص بختی compiled in A.H. 1126. The name of the commentator occurs throughout and the date of compilation is found on fol. 99<sup>a</sup>.

A few folios are missing at the beginning, and the MS. opens with the commentary on the following lines of the first Ġazal of the dīwān—

همه کارم ز خود کامی به بد نامی کشید اخر—نهان کی  
ماند آن

حضور گر همی خواهی از و غافل مشو حافظ—آن  
متی شرطیه است بمعنی هرگاه و کلمه ما زایده است تلقی فعل  
مضارع مخاطب معلوم است آن

The commentator at first explains the meanings of the words and phrases, with their grammatical relations, and then proceeds to give an elaborate explanation of the verses, illustrating by quotations from the Qur'ān, the traditions and other great authors and poets. In several places the commentator has put possible difficulties in the form of questions (سوال), explaining them satisfactorily in the form of answers (جواب).

Written in a careless and rough Indian Nasta'liq by one مسید فخر الدین  
علی بن مسید محمد فاضل

Not dated, apparently 18th century.

#### No. 161.

fol. 210; lines 17 (centre column); 30 (marginal column);  
size  $10\frac{1}{2} \times 6\frac{1}{4}$ ;  $8\frac{3}{4} \times 4\frac{1}{4}$ .

Another defective commentary on the Dīwān-i-Ḥâfiz.

The name of the author is not found anywhere, as many folios are missing from the beginning.

The MS. opens with the first line of a Ġazal ending in,

الا ای طوطی گویای اسرار  
مبادا خالیت شکر ز منقار

الآ كلمه تنبيه است در پارسي بجهت التماس نیز آمده است  
طوطي در عرف صوفيه صافيه نفس ناطقه را گویند الخ

In some places difficult words and phrases are explained. The explanations of verses, though short, are of a learned and a decidedly Şâfi' character. References to the *Istilâhât* of Mir Sayyid 'Alî Hamâdânî and *Farhang-i-Lugât* are given in many places.

Written in an ordinary Indian Nasta'liq.

Not dated, apparently 18th century.

END OF VOL. I.





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